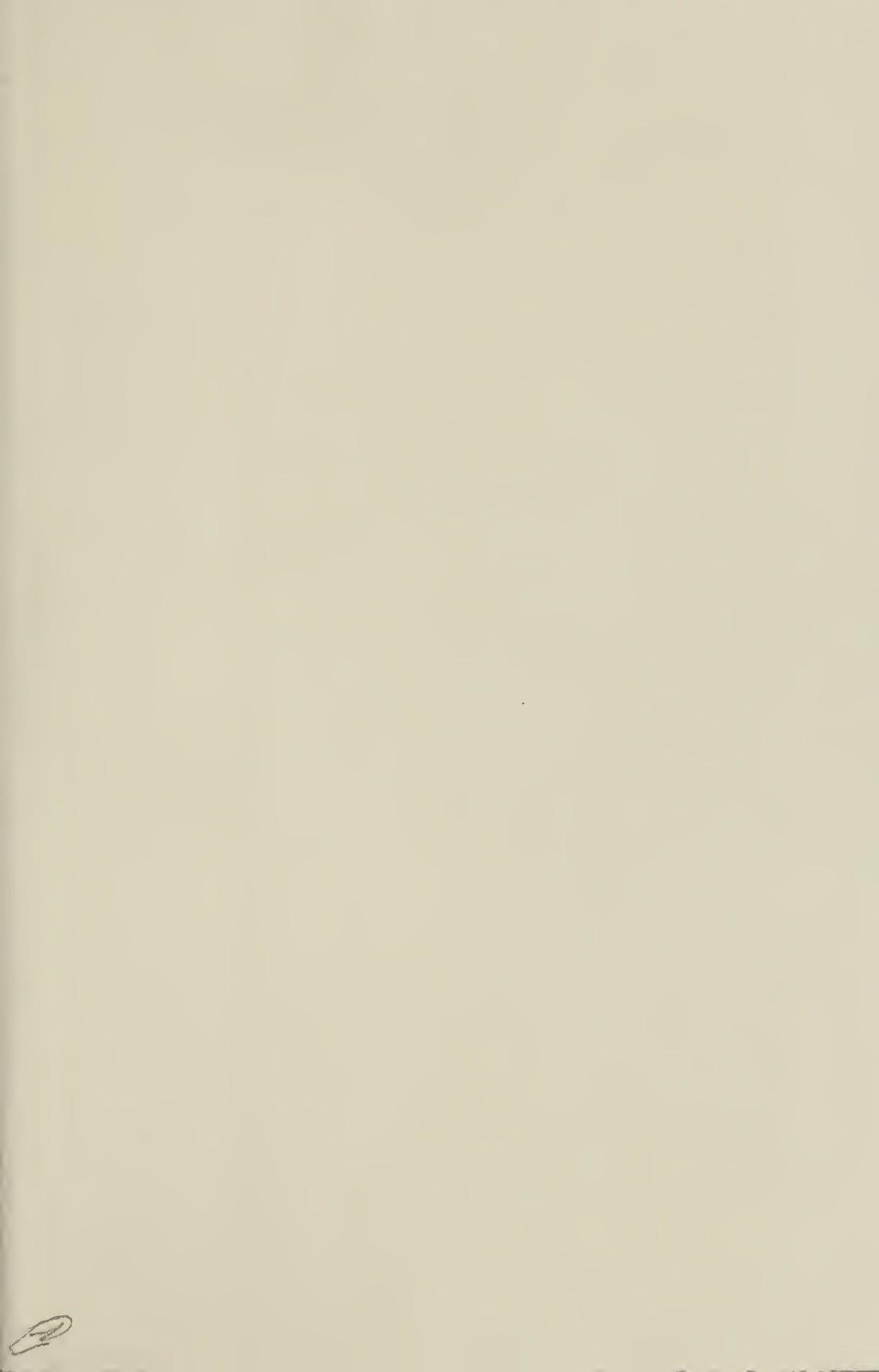




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AUBERTINE WOODWARD MOORE

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FOR MY MUSICAL FRIEND



A SERIES OF PRACTICAL
ESSAYS ON MUSIC BY
AUBERTINE WOODWARD MOORE
AUTHOR OF "FOR EVERY MUSIC
LOVER" ETC.



NEW YORK
DODGE PUBLISHING COMPANY
55 FIFTH AVENUE

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Preface

THIS volume is a result of lifelong study, observation and reflection. Its purpose is to indicate how the rational methods applied to-day in other branches of learning may be brought to bear on the music lesson, how reckless waste of time and effort may be avoided, and how music may gain its rightful place as a beneficent influence in daily life. The musical friend for whom it is intended may be found in every home where music has entered, and among all lovers and students of the art.

Music, born of mind and muscle, is freely recognized as the characteristic art-form of modern civilization. No one with any claims to culture can afford to be ignorant of it. In

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common with religion, whose faithful comrade it has ever been, it has not always been rightly comprehended, and has consequently too often failed in its mission to uplift, broaden, strengthen and sweeten human existence. As it becomes better understood and more truly enjoyed, the blessings it has at its bestowal will be more fully realized.

“It is knowledge that is destined to nourish the holy flame of art in its disciples,” says Richard Wagner. The search for this knowledge is within the province of every earnest person. Without a close acquaintance there can be no appreciation, and the average man and woman, young and old, may at least taste of this appreciation. A helpful auxiliary in the search is that home companion, the piano-forte, the instrument *par excellence*, by means of which may best be gained some idea of every species of music; but it is not the sole

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auxiliary. There are other, in many respects, more satisfying mediums, pre-eminent among them the human voice, the violin and the pipe organ. The listener, as well as the performer on string, wind and other instruments has at his command that wonderful harp of more than a thousand strings, with its delicately refined sounding-board, that lies concealed within the ear of man. By virtue of it music is conveyed to the inmost soul, there arousing thoughts, emotions and aspirations no other force could call into being.

The essays in the following pages are designed to awaken thoughts along these lines. They are, to a large extent, based on sketches that have been issued, during the past few years, in sundry daily and weekly journals, and have been extensively copied. Essays IV., V., VI., VII., X. and most of Essay VIII. are reproduced, with slight changes, from *Harper's Bazar*; Essay XV. and a portion of

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Essay XI. were printed in the *Ladies' World*; Essay IX. appeared in the *Etude*, and Essays XII. and XVI. were written exclusively for the present series. The remaining five essays are remodeled from a group that was given to the public in numerous prominent newspapers, East and West, through the service of "*Maynard's Press Agency*" of New York. The privilege of using all that has previously appeared in print is kindly accorded by the various publishers.

AUBERTINE WOODWARD MOORE.

MADISON, Wis.

FOR MY MUSICAL FRIEND

I

Mind, Muscle and Music

A MOST important rôle in all that we hear, feel or see is played by rhythm, or measured movement. It is the underlying principle of life. It is the central force of whatever breathes, moves or has a being. It is the one model music finds in nature.

There is a measured movement in the coursing of the blood through the veins, in the throbbing and quivering of heart, pulse, muscle and nerve. The rush of the waterfall, the ebb and flow of the tide, the sweep of the wind and the swaying of the foliage, all have their rhythmic beat.

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The sense of rhythm in man has been traced to muscular contraction and relaxation. This fact led a wise scientist not long since to make the startling assertion that music had its origin in muscular action, not in the passions. He lost sight of the profound cause for this muscular action.

Both in man and in the lower animals certain movements accompany certain kinds and degrees of emotion, and the natural gesticulations or movements caused by impatience, anger, grief, pain, joy or pleasure have their attendant vocal utterances that are universally recognized as belonging to them. The actions or utterances of pain, for instance, could not possibly be confounded with those of enjoyment; nor could a manifestation of wrath be mistaken for one of delight. Behind the agitations of the muscles there are the feelings and emotions, which must be viewed as the absolutely indispensable muscular stimuli.

The muscles and chords of the vocal apparatus expand and contract, like other muscles, in proportion to the intensity of the emotions.

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The manifold cadences of the human voice are the result of the highest muscular and emotional effort. When human fingers produce tones through the medium of keys or strings of some musical instrument, the controlling muscles are guided, in their turn, by an unseen inner force.

Thus it may safely be asserted that the foundation of humanity's divine art of music lies in muscular action plus its motive power which is seated in that mysterious something that perceives, thinks, feels, remembers, reasons, wills and desires, and that we call the mind. Webster defines it as the intellectual or rational faculty in man; the understanding; the power that conceives, judges or reasons; also the entire spiritual nature; the soul.

Here we have mind, muscle and music. The noblest offspring of the union of mind and muscle is music. The more advanced the development attained by the spiritual and intellectual powers, the more exalted will be the music conceived during their reign.

Even as a mechanical exhibition our mus-

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cular fibres in operation would afford a superb spectacle, for bewilderingly intricate actions take place during our most commonplace movements. This magnificent physical apparatus is the servant of the complex and varied emotions of our spiritual and intellectual nature. The results are far-reaching, and their utmost possibilities are by no means attained.

Dancing and poetry, like music, testify to the union of muscular and mental excitement. From time immemorial the important events of life have been celebrated with music and dancing. The more primitive the people the more decided and regular was the rhythmic accentuation employed, and the more marked the preference for instruments of percussion. In the absence of musical instruments, time for the dance was kept by stamping the feet, clapping the hands, or striking together wooden clappers. This rhythmic noise, in many instances, was supposed also to serve the eminently useful purpose of banishing evil spirits.

The people of ancient India devoutly believed that Mother Nature, who made the blood

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course through the veins and the pulses thrill with a rhythmic measure, had herself implanted within the soul a supreme sense of rhythmic sound and rhythmic motion. In the Hindu sacred drama, song, instrumental music, dancing and scenic effect were equally employed. This may be viewed as a foretaste of our modern musical drama.

Swaying movements of the body were supposed by various peoples of old to be grateful to deity. Even the learned Egyptian priests trod mystic measures in honor of the sun-god, while addressing to him their songs of prayer and praise, and regarded the dance as the earthly symbol of the course of the heavenly bodies.

The Hebrew Psalmist himself danced about the altar, and the dance became a factor in the worship of some Christian sects. The rhythmic motions of the body expressed the religious emotions of the soul, precisely as devout feelings are sometimes expressed in what is known as intoning, or in the rising and falling inflection employed by those whose

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practice it is to speak under the influence of religious exaltation. A curious relic of sacred dancing is still preserved in the great cathedral of Seville. There, three times each year, ten choristers, attired as pages of Philip the Second, dance in front of the altar a stately measure, lasting about half an hour. The clinking of castanets and the singing of a three-part hymn, sustained by the orchestra, accompany their movements.

If, then, rhythm be inherent in mankind, why does the average music pupil so often fail to play or sing in time? Why is it the most troublesome part of a teacher's task to guide his charges to that exquisite realization of rhythm that leads to the right expression and imparts character to the composition rendered? The reason may readily be explained.

The regular recurrence of marked accentuation characterizing the dance, the direct out-growth of the physical sense of rhythm, is calculated, if unbroken, to become monotonous to people of mature intelligence, and man's inventive spirit, in due time, began to devise

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sub-accentuations in groups and figures for phrasing and expression. So, with the metrical accent as a basis, there have arisen numberless art or fancy rhythms, the observance of which is essential to a sympathetic interpretation of a composition and calls into requisition the interpreter's best faculties.

Now, the trouble has been that those engaged in the work of musical instruction have in the majority of cases neglected to cultivate the relationship between the mental discrimination of rhythm and the physical sense. What is called a musical education has too often failed to unite theory and practice, has permitted technical drill to lead to mere mechanical, soulless practice, and has consequently dulled the native sensibilities, without sharpening the artistic perceptions.

Every student of music should, from the beginning of his studies, be trained to distinguish each form of rhythm with which he is brought into contact. In making the acquaintance of a new composition it should be analyzed, phrase by phrase, in order that an accurate conception

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of its rhythms may be gained before any attempt is made to interpret it. The metrical signature and the tempo or time-measure should first be noted, then the rhythm of the theme or motive, and the rhythms of the various figures based on this, as well as the rhythm of the accompaniment. This practice affords the true way of arriving at the idea underlying the musical forms and of attaining a comprehension of music as a language. It should be undertaken silently at first, as a pure mental effort, until the various groups are stamped on the inner consciousness, then repeated orally, and finally the rhythmic figures should be beaten with the fingers on a table, or on the knee, as on a drum.

A class of children may be trained to familiarity with fundamental rhythms by the clapping or tattoo method. First they can be led to denote dual rhythm by beating *strong*, weak, *strong*, weak, etc., and then triple rhythm, by beating *strong*, weak, weak, etc. After this some of the class may be allowed to beat whole notes, against the half, fourth,



FREDRICH CHOPIN

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eighth and sixteenth notes of others. Also triplets may be marked against even time.

More advanced classes may in the same way gain the mastery over complicated art forms. It is interesting to inspire a group of students to test one another's powers of rhythmic discrimination through a series of compositions. Let one beat the theme of a familiar composition on a table, and let the others decide to what composition it belongs. Then let each in turn beat out the more complicated rhythmic figures arising from the theme, and require the others to translate the rhythmic tattoo into notes. Music students taught in this way develop keen mental discrimination, and are not likely to lose the rhythmic flow of any part of a composition.

One of the surest ways of deadening the perceptions and rendering impossible a discriminating mental sense of rhythm is the mistaken habit of continually counting aloud or tapping the floor with the foot while practising. The audible count has its use in first marking the value of notes, but those who be-

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come slaves to it acquire in their musical performances the same sing-song, rocking, unintelligent tone children put into their reading when taught to emphasize feet and rhymes rather than sentiment. After fully realizing the metrical beat, it is wise to remember that metre, movement, rhythms and phrasing convey to us the musical idea which we should make our own by earnest study and through quickened intuitions.

In drilling a church choir I have often found it necessary to count aloud, or beat the metrical measure until it was grasped by the singers, and then devise sundry ways and means of forcing them to correctness in phrasing. I remember one soprano, in especial, who was wholly unable to feel, consequently to interpret complicated art rhythms, until I had beaten them, tattoo fashion, on her shoulder. Then they seemed to become part of herself, and I had no further trouble in getting her to sing the passages containing them with fair intelligence. "When I look at the notes, or think of them after you have beaten them into me," she once

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said to me, "they seem to throb through my pulses." That is precisely what the notes and groups of notes with which we have to deal should do.

When we can learn to heed the rhythmic pulse within us, and use it as a foundation to build upon, we shall have no difficulty whatever in cultivating a true sense of art rhythm and of music as the higher language of the inner life of our complex being. We can then maintain our clearness of vision and our mental equilibrium, and make a successful musical performance, whether attempting a strongly accentuated tempo or that tempo rubato of the Pole, Chopin, which Liszt compared to the trembling light resulting from the passage of the sun's rays between the leaves of a tree swayed by the wind. Even in this tempo rubato the idea of the relative value of the notes will never be lost by one properly educated in rhythm.

II

The Piano and Our Girls

THE American home has beeen captured by the piano-forte. The American girl, beyond all others, is involved in the delights and in the dangers to which its dazzling allurements lead. It is not unlikely that our boys, even more than our girls, need the charming home means of passing from the rude materialism of an earthly struggle for existence to the choice treasures of an ideal world that may be drawn from the piano's bank. Nevertheless, it is mainly our girls who occupy themselves with the instrument, actuated by love of music, love of display, or love of pecuniary gain, as the case may be.

There is scarcely a family of any pretensions in the land, at least one of whose daughters does not hope to attain some proficiency as

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a piano player. In these days of continually increasing technical demands, even on the amateur, much time, patience, strength and wealth are being expended to attain this proficiency. Almost every community can show a large number of girls who devote several hours each day to piano practise. Is the expenditure a wise one? This question is troubling many earnest minds.

The fact is, the returns are meagre in consideration of what might reasonably be expected of the investment. Moreover, it is repeatedly asked how far the exacting requirements of the piano are in accord with the laws of health, and to what degree the keyboard is responsible for the nervousness, defective sight, and stoop shoulders of the age. A suspicion is afloat that something is wrong. Thinkers are endeavoring to discover what that something is.

In view of gaining light on so important a subject, the management of a prominent newspaper recently addressed a circular letter to certain eminent medical men, inquiring how

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long a student, in average good health, might practise instrumental music with safety. The piano and our girls were doubtless the chief objects of consideration with the author of the circular. They were apparently uppermost in the minds of the authorities who responded. A consensus of the opinions expressed in the replies will, therefore, harmonize with the present theme.

The length of time that could safely be employed, it was stated, depended largely on the age, individual temperament, and general occupations of a student. Girls were thought to have less endurance than boys. It might well have been added that they are apt to have fewer balancing employments, and are more frequently tempted to undue exertions through ambition for social glory. One of the main difficulties was considered to arise from the fact that the piano frequently stands in the dark corner of a room filled with dead air, and either under or over-heated. Bending forward and straining the eyes to read the notes, in an improper light and atmosphere, is almost

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sure to cause defective vision and other physical injuries. Another danger attracting attention was the continuous use of the same set of muscles from sitting long in one position, causing headache, backache and permanent spinal exhaustion.

The danger to a young spine was deemed especially great when the feet were without support, and it was advised that children under ten should not be permitted to practise more than two hours daily, broken into several periods, with plenty of outdoor exercise intervening. An adult might be allowed from three to six hours, interrupted in the same way. All our organs and faculties are improved and strengthened by habitual use, not overstepping the limits of endurance; but harm inevitably results from excessive weariness. Inability to lay aside thoughts of work in rest periods, wakefulness at night and lassitude in the morning should promptly be heeded.

Appealing to our emotions, music produces fatigue on too close application, more through nervous tension even than through physical

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exertion. The apt pupil is the one who will be found least able to withstand the strain. We need to conserve the health of our children if we would see them successful and happy. Few highly cultured people possess that physical endurance resulting from well-trained bodies on which success in life depends, consequently few are eminently successful.

One authority, perhaps unwittingly, furnishes the key to the problem by stating that children will develop better, both mentally and physically, by engaging in what interests them, and that more evil than good will be accomplished by making a stupid business of practising when mind and heart are not in the work. He advises turning loose the child who has no aptitude for music, and waiting for it to display some natural bent, before beginning any course of education.

With the last proposition the writer of these pages does not agree. Every child should have at least rudimentary training in either vocal or instrumental music, and unless hampered by some insurmountable deficiency will

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thus develop to a greater or less degree an ability to enjoy and appreciate the divine art. Not every one need be expected to devote the same amount of time to the study.

It is, however, indeed true that more evil than good will ensue from making a stupid business of practising when the mind and heart lack sympathy with the work. This is precisely what is to be avoided in an intelligent course of music study, and a well advised order of time application. It is a teacher's business to see to it that the work is not stupid, and that heart and mind are thoroughly engrossed in it. A piano course should not be a dull series of finger gymnastics. More than any other study it should occupy head, heart and body to an equal degree.

When a girl is taught the correct position of the hands and fingers it should be explained to her what kind of tone she will be enabled to produce by this position. She should be shown that a wrong position and faulty fingering make a tone harsh and rough, and a succession of tones spasmodic and jolting.

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Her ear will then be trained to recognize a beautiful tone, and she will become more and more interested in trying to produce it.

Even technical exercises will not seem dreary when applied to so noble a purpose. The pupil should also be taught to observe the modifications of tone caused by the prescribed touches, such as legato, staccato, etc., as well as to note the differences in intervals. When she reaches the scales, she will find abundant sources of interest. She should heed their construction, and come to be so sure of the relative positions of tones and half tones that she can readily build for herself, on any given key, major, minor or chromatic scale. During her scale practise she may become somewhat at home with rhythms by running the scales up and down the keyboard, with varied rhythmic treatment, and according to various metres, or movements. The same plan may be advantageously pursued with chords and broken chords, or arpeggios.

By the time pieces are attacked a pupil rightly disciplined will begin to be familiar with the

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tone-language, and if reasonable precautions be taken to secure good air and light, there is no more reason why she should injure her eyesight in reading notes than in reading words. There is always more or less strain to the eyes in attempting to read an unfamiliar language. A proper study of music will make it a familiar one.

A child should not be expected to sit at the piano more than fifteen minutes at a time, and due provisions should be made for supporting the feet. In a very young child this time is sufficient for the day. As the interest deepens and the strength increases the period may be repeated, first once, later two, three or four times daily. At no time should a young girl sit at the piano longer than an hour at a time, indeed, until well-grown, not more than half an hour.

With suitable training more musicianly feeling and understanding may be aroused, even in a pupil whose time at the instrument is very limited, than could possibly result from hours of aimless practise while the mind wan-

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ders all over the universe. Unless a young woman purposes to make music her chief occupation, either as a public profession or as a home life-employment, two hours daily is ample to devote to the piano. She may spend as much time in addition to this as she pleases, away from her instrument, in studying theory, learning to call up mental tone-images from the printed page of notes, memorizing and writing music, and reading works on the history and philosophy of music. The more she occupies herself in this way, the better it is for her musical growth and general culture.

Properly used the piano is a magnificent means of physical, intellectual and spiritual development. It is capable of bringing into play all the faculties at one and the same time. A girl whose emotions are readily stirred should be balanced and steadied by abundant drill in the noblest intellectual music. One of a more phlegmatic temperament might be quickened by wholesome supplies of a more emotional character.

Care should be taken to have both hands

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trained alike. This will tend to equalize the circulation, and the demands on the nerve and brain centres. It is an established fact that the arteries arising from the aorta carry the blood in an appreciably shorter course and in less time to the left hemisphere of the brain than to the right. Consequently the nutrition of the former is more abundant, the vitality more active than the latter, and the right side of the body, which the left brain controls, is more readily responsive on account of its greater nervous stimulus. Much good may be accomplished by increasing the vigor of the right side of the brain through the use of the left hand.

In addition to air and exercise there is something essential to the student which the authorities quoted in the beginning of this essay have overlooked. That is good, wholesome food. The history of our girls who go abroad to study music proves the lack of nutritious food to be one of the prime causes of the wrecked health with which they so often return. To eke out her insufficient funds for

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the course, so apt to be of necessity longer than the too often poorly prepared American student had expected, a girl will settle in some cheap boarding-house, and becoming disgusted with the food, accustom her stomach to scanty supplies. Invalidism is the inevitable result.

Plutarch says there is a sordidness scholars ought to avoid, and that is one which forces them to neglect their bodies, denying these a supply when their work is done. He also utters an earnest plea for suitable rest and relaxation, and reminds his reader how Plato urges that the mind and the body be driven together like a pair of horses.

No one better than the girl who plays the piano has the opportunity to employ the mind and body on equal terms. Truly she should become a well-balanced, well-ordered individual.

III

Rational Methods of Music Study

WHATEVER is desirable and honorable to know is desirable and honorable to know as intelligently as possible. Music when intelligently known is capable of becoming so important a factor in human culture that proper training in its fundamental principles should be deemed essential to a well-rounded education.

One of the hopeful signs of the times is the tendency to introduce musical departments into our public institutions of learning. Traditional methods of musical instruction need comparison with the methods applied to other branches of learning, from the kindergarten courses of those of the university. Only when placed on a rational, scientific basis can music study dispense its highest blessings.

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A student of English literature is expected to analyze and criticise the lesson assigned to him, and to express, both in spoken and in written words, the ideas therefrom conveyed to him. He would be thought to have made poor use of his opportunities if, at the end of his course, he could simply make brilliant recitations of a few literary compositions, without the least comprehension of their meaning and without being so equipped intellectually that he could read and advance further by his own unaided efforts. There are scores of music-students, however, who, after years of labor, under teachers of standing, are unable to analyze a single page of music, and are powerless to advance beyond the work in which they have been drilled, frequently even to keep up what they have acquired, after ceasing to take lessons. It seems most remarkable that this does not excite more widespread comment and dissatisfaction.

Striking progress has been made of late in methods of technical training, especially in instrumental music; but unfortunately technique

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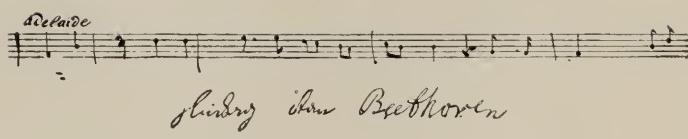
is the one only goal of too many pupils and teachers, brilliant performances the one demand of too many parents and listeners. Technique is but a means to an end. It is a most admirable servant, but a sorry object of worship. Without it success is impossible, for it is the vehicle in which to convey the treasures of art to those capable of receiving them. One's own soul may be brimming over with beautiful thoughts, poetic imagery and exalted emotions, yet one cannot express these in tones, otherwise than as a bungler, if one's fingers or voice be not adequately trained.

Johann Sebastian Bach's son, Philipp Emanuel Bach, whose piano-forte system, based on the methods of his great father, gave a new direction to the art of piano playing, in denoting the requisites of an artistic performer, was wont to point to his head, as the seat of understanding, to his heart as symbolic of sympathy, and to the tips of his fingers as the representatives of technical skill. Head, heart and physical forces combined, intellect, emotion and technical skill, all well developed, are

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needed to make the musician. Among the many engaged in teaching music there have always been a few who have realized this, and among these few have been some rare souls who have had the courage to put their realization into practise. The good they have accomplished in ushering in the right uses of music is inestimable, and it is most encouraging to know that their number is increasing.

Not until music is generally conceded to be an ennobling social force and a universal language—the language of humanity's higher nature—will rational methods of music study be widely adopted. According to such methods a musical education should be similar to a well-disciplined person, and each difficulty encountered should be conquered before a new one is attacked. Moreover, no difficulty should be offered a pupil at any stage of development as a soulless difficulty. Every figure, every form, every group of notes used in practise should be furnished with some sort of mental drapery, or content, suitable to quicken the musical sensibilities. In piano work, for instance, they



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should not be used solely to limber up the fingers, but should serve to store the mind with the tone-forms by which musical ideas are expressed. The youngest child that is started on a musical education will quickly overcome any distaste it may at first feel to preliminary exercises if taught to regard these as detached fragments of countless beautiful compositions that may be acquired through them.

Advanced studies in theory, form and composition are for the mature mind, but the rudiments of harmony—the A B C of music—should be taught the beginner. At the outset technical exercises should be used to cultivate the tone sense and the rhythmic sense, as well as to attain correct mechanism. Every one who deals with tones should be able to hear them, think them and write them. There are many performers of intricate compositions who cannot do this, and who have consequently derived none of the benefits from their labors that accrue from a musical education builded on a sure foundation.

It will greatly facilitate both reading and

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memorizing music if the pupil from the start be led to recognize the sound and value of every interval and form he encounters. Intervals, chords, scales, etc., should be played or sung to him, and his understanding should be continually tested by calling on him to distinguish them one from the other. He should also be drilled in musical dictation by being obliged to write down passages of music played or sung to him in groups of from four to eight measures.

Writing music from memory is a vital aid in developing the musical intelligence. When begun in the early stages of progress it will not be found unduly troublesome. The pupil who can properly grasp his musical materials should be able to transpose all his exercises and studies from one key to another and write them down from memory in their own or any other key. This exercise may be the means of leading to the expression in tones of some original thought. Robert Schumann, in his "Rules for Young Musicians," says :

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"If you can find out little melodies for yourself on the piano, it is all very well. But if they come themselves when you are not at the instrument, then you have still greater reason to rejoice, for then the inner sense of music is astir in you. The fingers must do what the head wills, not vice versa. If Heaven has bestowed on you a lively imagination, you will often sit in solitary hours spellbound to your piano, seeking expression for your inmost soul in harmonies. Beware, however, of abandoning yourself too often to a talent which may tempt you to waste time and power on phantoms. Mastery of form, the power of clearly moulding your productions, you will gain through the sure token of writing. Write, then, more than you improvise."

Too much attention cannot be paid to sight-reading. A well-schooled musician should be able to read and comprehend notes from the printed, or written page without the medium of voice or instrument, precisely as a person skilled in other branches can read from a page

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of words. To do so satisfactorily, to be able to call up a distinct mental image of tonal forms and their significance, requires splendidly developed faculties and superior power of mental concentration. Whoever can read notes in this way will find no difficulty in interpreting them with the voice, or the instrument he has learned to command.

Part-singing, without the support of an instrument, makes excellent sight-reading for two or more voices. It will help a piano player gain power of expression and familiarity with tone relations. The reading of good four-hand music, or of the piano part in well written concerted music, with other instruments, or playing accompaniments, affords admirable practice for the pianist. Performers on other instruments are apt to have their full share of this kind of work.

In order to profit by and enjoy music to the utmost extent, it must be in your head and in your heart, as well as in your fingers, or in your voice. If this be so you will readily commit to memory everything you study, thus mak-

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ing it part and parcel of yourself. Memory is strengthened by use. Youth is the time to begin its exercise, but it will serve you faithfully throughout life so long as health and strength endure, if you but deal wisely with it.

Some acquaintance with the history of music is absolutely necessary to an intelligent comprehension of the divine art. Unless we know how music came to be what it is, through what changes and vicissitudes it has passed, amid what gigantic efforts its pathway has been hewn, we can attain no broad musicianship. To gain however feeble a realization of its origin, to learn something of the rise and growth of tonal forms, to become familiar with the environments that influenced the shaping of the masterpieces of musical composition, tends to enlarge the horizon of the student, and to cast radiant light on the worth of man's inner consciousness of an ideal realm.

That musical education is on a false basis which does not aim at the higher culture of all our faculties. To rest on mere mechanism in music is disastrous to the mind, for it dulls

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the finer sensibilities which music properly employed has the power to render more keen. Earnest, faithful music study is calculated to bring into prominence that virtue, or faculty, of which Ruskin tells, which has ever been recognized as the appointed ruler and guide of every method of labor, or passion of the soul.

Not every one that is born into the world can be a genius, but music is not meant for genius alone. The average human being is endowed with capabilities which, if suitably directed, will lead him to profit by the discipline, culture and exquisite delight which music affords. Those who are unable to devote much time or effort to the study may at least have instilled into them those prime elements which will enable them to appreciate true musical art when brought into contact with it. In this way we can learn how to listen to music. This is the work we may hope some day to have our public schools accomplish.

It is a true saying that art is only wise when it is unselfish. Musical art becomes wise and unselfish when it ceases to be a mere means of

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idle amusement, display or money-getting for the few, and becomes a source of character-building, soul-development and pure enjoyment for the many.

The power of music is inexhaustible. Neither head nor heart have yet fathomed its depths or soared to its utmost heights. Speaking to every heart, this wonderful friend of mankind speaks in harmony with the sentiments of each. Appealing to every intellect it teaches fully as much as each may grasp. We may well declare with Schopenhauer that music is the image of the world. It does not depict phenomena, but the inner being, the essence of phenomena, the content of the soul.

IV

The Technique that Endures

NOTWITHSTANDING the improved methods of instruction in piano-forte playing that have come to the front in these our modern times, few of the American women who freely devote time, energy, and money to this line of study, retain their hold on their chosen art in spirit and technique and facility on to middle life. This is the subject of much comment, but can perhaps be explained by a little inquiry into the conditions that go to develop the musician and the performer. Observe that the musician takes precedence of the performer; and this is as it should be if the efforts of the latter are to attain dignity, worth, and durability.

The piano is often termed a cold, mechanical instrument; but whatever its actual deficiencies may be, it is capable of admitting its student

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to a wider acquaintance with musical art and science than any other single instrument. Even while wrestling with the finger exercises, scales, arpeggios, and the various musical forms that constitute a pianist's stock resource, correct habits of musical thought may be induced, as well as correct technical habits. The pianist's education is on a false basis, that may at any moment give way beneath the stress of time and events, unless its trend be toward the higher culture of all the faculties. Moreover, to attain an intelligent basis of musical discrimination, with a realization of the inherent wealth of each tone or group of tones employed in practice, the technique of the spirit must dominate the technique of the instrument.

In other words, if a pianist's mechanism be not subservient to a soulful discriminating intelligence behind it, a transitory superficial existence is all that can be expected for it. When properly acquired, and viewed as a means to an end, that end being to give expression to the musical thought that holds sway in the inner sanctuary of the soul, it need only be

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parted with because of the infirmities of old age or other unavoidable physical disabilities. Circumstances and conditions may necessitate laying it temporarily aside, but if builded on a true foundation control can readily be regained over it. Where there is love, enthusiasm, and understanding, material obstacles are apt to be conquered, or at least held long in abeyance.

"Difficulties develop brain matter," says Emerson, and certainly the difficulties grappled with by the earnest musician are calculated to further inner growth. A true musical education demands so much devotion and loyalty, so much patience, and such complete self-abnegation, it cannot fail to have a refining, strengthening, broadening influence on the entire character. It should teach the student how to hear tones, both with the outer and the inner ear. It should make clear the proper relationship of these, and the natural laws by which they repel and attract each other. It should show how to grasp the ideas controlling the series and combinations of tones and phrases thus mentally constructed. Its result should

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be right tone-thinking, tone-feeling, tone-comprehension, and tone-production. It must insensibly develop those musical principles inherent in every human breast.

We can scarcely conceive of a human being devoid of some innate germ of musical possibilities, for music is the noblest voice of the soul. There are, however, various phases and degrees of musical gifts. An individual may be endowed with an ear for music so keen that it is disturbed by the slightest impurity of intonation, yet may be almost wholly lacking in appreciation of rhythm, that important factor in human action. Another may have an acute sense of rhythm, yet be peculiarly dull to tonal effects. Still another may possess both a fine ear and an acute sense of rhythm, yet lack refinement of taste.

The ear may be sharpened, the sense of rhythm stimulated, the taste refined, by cultivation. It is true this cannot endow a person with that wonderful something which never has been and never will be fully explained, which is the birthright of certain

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fortunate ones, which enables them to appropriate, to mark, learn, and inwardly digest, whatever of musical opportunity may fall to their lot, and which breathes the warm breath of life even into a crude musical performance. When this mysterious something exists to a large degree nothing can wholly crush it; but it, as well as other germs of musical talent, may be, in a measure, either invigorated or enfeebled by education.

The enfeebling process is not infrequently undergone during the period of technical training. A pupil who is allowed to pass hours in gaining facility, elasticity, and vigor of touch and technique, while the mind wanders at will, or is fixed on some totally irrelevant subject, is very apt to have musical feeling stifled; whereas this may be quickened if from the outset mind, emotions, and muscles be equally and adequately addressed.

Actual delight may be experienced in the earliest attempts at piano playing if the underlying principles of each tone and phrase attacked be made clear. Whatever help may be

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derived from certain modern mechanical aids to technical training, there can be no question of the fact that the player who is familiar with the quality of tone produced by each kind of touch can best determine the correct movement of fingers, hands, wrists, and arms. If a pupil were but taught to master each particular step taken in touch, technique, and spiritual comprehension before venturing on any new step, that too often cruelly martyred instrument, the piano, would cease to torture the listener's ear and smother the vital spark of musical flame in the performer's soul.

The musical guide of the author's own youth, Carl Gaertner, of Philadelphia, whose life work has been to promote a higher musical education, has always declared the mind to be more at fault than the muscles when he heard a pupil perform in a lame, halting fashion passages similar to models already conquered in technical exercises. Those who have studied under his direction have been obliged to devote considerable time to each musical composition away from the instrument, reading the

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pages of notes as we read the pages of words in a printed book, analyzing every phrase, chord, and combination, until the entire work, with its melody, harmony, and rhythm, was mentally translated into tones, and its composer's intention fully grasped. When a composition becomes stamped in this way on the musical centres of intelligence, skilled fingers can readily be brought to reproduce the performance that has already been mentally heard.

The name is legion of the young women who bring from their course of musical studies at home or abroad a certain glamour of artistic skill and enthusiasm, but who soon let go their tenure on what they have acquired, because, as they say, there is no musical atmosphere in the regions where their lot falls. In many such cases music has been viewed as a means of display, and becomes valueless when the opportunity for this ceases. Often, too, the power of artistic imitation has been cultivated, rather than that of artistic interpretation, and fades away when there is no longer anything to imitate.

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Those who study music on an intelligent basis of discrimination, whether with the aid of the piano-forte, the human voice, or any other instrument, will be able to create their own musical atmosphere, and not be wholly dependent on their environments. If public artists, they will hold on a high level the standard of their art; if teachers, they will sow good seed, and will not degenerate into soulless machines; while, if not employing music as a means of livelihood, they will still cling to it through life as a continual source of joy, consolation, elevation, and refinement.

Music is a language, tone its foundation and spiritual part. They who would attain its true accent, who would possess a beautiful, soulful tone, must unite in perfect harmony, theory and practice, soul and body. Herbert Spencer places it highest in the hierarchy of the arts. Certainly no art can wield a mightier influence than music, no one study require greater powers of mental concentration.

The pianist whose studies lead to lasting attainments is one who is thoroughly permeated

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with the divine art, and who has gained a mechanism that acts in obedience to the inner voice. When an individual comprehends and can produce tone in its infinite varieties, music and its expression have become part and parcel of his being. A true musical education, with its blended mental and physical discipline, must unquestionably tend to make a genial, well-balanced nature. It must prove a solace in hours of loneliness, a vent in moments of joy, of exultation, and of grief. It demands that its devotee appropriate the higher things of life. It uplifts the soul on its own ethereal wings into the highest communion with the Infinite, the Eternal.

To some it is given in a greater degree than to others to realize all this. Nevertheless, every child can be taught to have and to hold some of the blessings music has to offer.

V

Sight-Reading in Music

WHAT a vast deal of comment and query would be aroused in an enlightened community by a person of fair intelligence who was known to have devoted several hours each day, under the guidance of an accredited teacher, to the study of a familiar language, and at the end of seven or eight years could not read its simplest page without stumbling over words and sentences until they were learned by rote! Yet this is what is continually witnessed unquestioned in the study of music.

The fact is, musical education, from a rational standpoint, has sadly lagged behind in the march of progress. It is now high time to apply to it the advanced pedagogic methods adopted by teachers of other branches, and to

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bring common-sense to bear on the music lesson. Whatever may be the advantages of the favored few, the majority of our music students, at least, do not realize that the language of tones is one that can make its appeal to the mind through the medium of both eye and ear as rapidly and as certainly as does the English language to the ordinary scholar in our public schools.

Much is being written and said to-day about the higher education in music. The air is full of ideas and suggestions bearing on this, and certain faithful laborers in the field are already putting them successfully into practice. Nevertheless, society at large continues to treat music as an idle accomplishment, a means of display, and to cherish a lamentable disregard of the wisdom of basing its study on fundamental principles.

It is a miserable piece of business to struggle with the works of the tone-masters, as our piano students, for instance, so frequently do, before the musical alphabet is properly learned, and spelling, phrasing, pronunciation, form,

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and meaning conquered. In this day of general culture, when there is so marked a tendency to reckon everything at its proper valuation, the eyes of the public must soon become fully opened to the reckless dissipation of force, time, and means that has been, and to a large extent is still, permitted in studying music.

To read music understandingly at sight requires a greater degree of mental concentration than the uninitiated can well comprehend, and concentration of well-trained faculties. Any one who would read notes readily must have an accurate conception of tones before they are produced. If the intellectual powers be broadened and strengthened, the musical perceptions sharpened and intensified, and the mental instrument skillfully exercised, there will be no trouble in promptly grasping the significance of a mass of musical sounds, both as a concrete whole and in its individual parts.

In order to read music properly, then, it must be studied properly. From the outset the student should be taught to call up an exact men-

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tal image of the intervals, tones, chords, metre, rhythm, movement, etc., represented by the notes and signs on a page of music. First, single tones and intervals should be mastered, then chords and their relations conquered. Thus will be gained that thorough acquaintance with the most complicated melodic and harmonic combinations and progressions that makes the true musician.

There is no other way of avoiding those painful and tiresome repetitions which are the stumbling-blocks of any one who is compelled to play a musical composition over many times on an instrument before knowing how it will sound. It is the only way that leads to complete satisfaction in music. By pursuing it the piano student will find that notes may become a living reality while technical skill is being gained, and it will be found as simple a matter to write out as to play or sing music that has entered the inner consciousness.

The musical course, like life, should be one long preparation from beginning to end. Each step should be firmly planted before the next

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is ventured, each stage made to serve as a sure foundation for the next. This careful, steady progression provides the only royal road to musical knowledge. It is a straight, narrow road which admits of no digressions, but it leads the tried and true securely to the goal. One who treads it will be compelled to make haste slowly, but he is never obliged to waste time and vitality in combating complex difficulties; for each difficulty is encountered and conquered singly and in regular rotation. Such a one will be musicianly to the core, and would be no more likely to interrupt the flow of ideas by halting and hesitating in reading a musical work than a well-educated person would be to do the same in reading works in any familiar language.

It is not meant to assert that a great composition may be interpreted at sight with the fulness of comprehension that comes after one has reflected one's self into harmony with the composer's intention. We do not exhaust, or even conceive, the complete beauty of a poem on first acquaintance, and cannot expect to do

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so with other works of art. What is stoutly maintained is that any person of average capacity, if adequately instructed, will be able to translate notes into tones as they are mentally read, and to express them promptly and intelligently on the instrument that is his or her medium of expression.

In France the basis of all musical development is Solfège, which is harmony-principle and music-reading combined. It is taught in every school, and no one is admitted to the vocal and instrumental classes of the Paris Conservatoire without a Solfège medal. By means of it, if you go to study music in Paris, you will find that your butcher and baker and candlestick-maker can read notes as well as you can—better, if you take with you only a flimsily constructed, amateurish, fashionable musical education. It embraces the study of all keys, transpositions, reading by syllable, all kinds of sight-reading, musical dictation, speed, accuracy, and general theory of music.

Visitors of children's Solfège classes in Paris tell of little folk, from eight to twelve years of

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age, who can read readily by syllables, spoken or sung, a complicated page of music, observing rests, ties, changes in rhythm or key, accidentals, syncopations, grace notes, trills, with every possible catch for eye and ear, and of busy little fingers writing down correctly in the dictation-books music that is played and sung to them in passages of eight measures at a time. The head of the Solfège department at the Paris Conservatoire states that in seven years' experience not one pupil has been found who could not be brought to this degree of musical mechanism. Some learn more quickly than others, but all can learn. It is not to be wondered at that Paris can boast a discriminating musical public.

If the improved methods of music instruction that have been introduced into many of our American public schools be persevered in and made general, we too will in time possess such a public. It would certainly be in accord with our birthright. Teachers abroad declare that the largest number of their talented pupils are from America, but that Americans

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are the hardest to train. Their playing or singing is so apt to have been acquired by parrot-like imitation, and they expect to supplement their advanced studies by a top-dressing of precisely what should have been the foundation of their education.

It is objected by some that sight-reading induces carelessness, but this need not be the case if it be the result of direct logical methods. No pupil should be permitted to play or sing at sight any work which offers mechanical or musical difficulties hitherto unconquered. Compositions should be chosen for the effort belonging to grades below the one being studied. Bearing this rule in mind, a short time each day may profitably be devoted to sight-reading. Four-hand piano compositions, or concerted pieces for several voices or instruments, will be found most helpful for the purpose. It is well to read a composition over quietly to one's self before attempting to interpret it aloud.

When we realize all that music may do for mankind we cannot but rejoice at its generous

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bestowal. Music is not for genius alone; but, as some one has aptly said, most people are endowed with capabilities which, if suitably directed, may lead to the threshold of the temple where genius presides.

VI

How to Memorize Music

"It is not enough to know good pieces with your fingers: you should be able to remember them without a piano-forte. Sharpen your powers of fancy, that you may remember correctly not only the melody of a composition, but its proper harmonies also."

These words of Robert Schumann should be impressed on every music student. Even the pianist who labors under the false impression that memorizing is impossible unless it comes without effort, might be brought through them to realize that whoever is capable of making progress in the tonal art can memorize music.

We are apt to think of memory chiefly as manifested in its inferior forms, consequently to underrate it. That faculty which enables

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a person instinctively to remember sounds, words, figures, or any detached facts, is quite consistent with a low state of intellect. A quick ear for music that leads its possessor to reproduce, without conscious volition, a melody once heard, often belongs to an individual devoid of the higher musicianly feeling and acquirements.

Memory, however, is not a single faculty; it is a quality comprising many faculties. The senses are important component parts, but should not be permitted to assume the principal rôle. That power by virtue of which the mind can hold up before itself past ideas, emotions, or sensations with the vividness of direct experience, is the highest phase of memory. It is usually designated by the term, imagination, The musician who commands it can recall at will a composition that has once been taken into his inner consciousness, and make it seem as real as though he were actually listening to it.

A retentive memory may become the valued servant of every normal human being. Mem-

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ory for music, as well as other kinds of memory, may be strengthened by use, and weakened almost to worthlessness by neglect. Defects of memory are largely due to lack of attention.

"It is a law of mind," says Sir William Hamilton, "that the intensity of the present consciousness determines the vivacity of the future memory." Certainly there is no surer means of success than to fix the attention on the pursuit in hand, excluding from the mind every other object, every other idea, even self. Too little thought has been given to concentration of mind, with its attendant ability to produce mental images. It is a distinguishing trait of genius, but may be brought, through education, to act more or less unconsciously in every healthy individual. In memorizing music it is a prime requisite, and where it does not come naturally it should be cultivated. One of its most helpful auxiliaries, in the case of the musician, is the ear. This is very susceptible to education, as shown by the blind, whose great source of dependence it is. It will

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only impair other faculties when allowed to run riot. Musical memory, in its best sense, is developed by training the ear to record intelligently what it hears, the mind what it thinks, the emotions what they feel, the will what it commands, and the muscles what they do.

"If any one ask me what is the only and great art of memory," says Quintilian, "I shall say it is exercise and labor. To learn much by heart, to meditate much, and, if possible, daily, are the most efficacious of all methods." The old Roman scarcely had memorizing music in mind when he formulated these words, but they may well be applied to it. Constant effort, daily exercise, and meditation constitute the chief secret of this art. It is a good rule not to permit a day to pass without committing to memory some musical thought, and repeating one or more of the pieces previously learned. Frequent repetition is most helpful to artistic interpretation.

Study what you would memorize both with and without your piano. Observe its char-



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acter, the key in which it is written, its rhythm, metre, and movement, its harmonies, with their relations—in fact, all its developments, melodious and harmonious. Analyze it thoroughly, comparing passage with passage, tracing similarities and points of divergence, thus calling the law of association to the aid of that of attention. Imprint on your mental consciousness the full tonal worth of each note and each chord, and see to it that your muscular training is of a kind to make your fingers obedient to the inner voice.

When you can fully orient yourself in the composition, close your eyes, that you may look only within, and try how much you can recall mentally; then, with eyes still closed, try how much you can play. If your fingers stumble over a passage, repeat this several times, first with eyes fixed on the notes, again with closed eyes, that the muscular sense may contribute toward fixing the impression. Repeated combined action of the inner and outer forces tends to produce clearness and accuracy of image and permanence of possession.

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Do not give yourself a greater task to memorize daily than can be accomplished without fatigue. To overstrain your powers is to enfeeble them. If you study intelligently you can single out certain phrases, sentences, or periods, and know where it is proper to stop. It is a good plan to write down from memory what you have committed, even to transpose it at times into other keys, both in writing and at the piano.

It was according to the directions thus given that the writer was taught by her teacher, Carl Gaertner, to memorize music. She can recall many tears shed over certain Bach preludes and fugues she was obliged to write down and play from memory, both in their own and in transposed keys, but will always rejoice in the habits of lifelong value gained through the laborious effort. She has found no mean pleasure in the quiet morning hours before rising, or in the still watches of a wakeful night, to be able to enjoy the master-works of music mentally, to think them through at times when unable to play them through. Fancy how

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great a source of joy this must be when the feebleness of old age or ill health deprives the musician of the use of his chosen instrument!

It is a great requirement to grasp the music without the notes and the notes without the music, but it is essential to musicianship. The composer who writes the tonal work must do so; the performer who would faithfully interpret it should do the same. "What is it to be intelligently musical?" asks Schumann. "You are not so when, with eyes painfully fastened on the notes, you laboriously play a piece through; you are not so when you stop short and find it impossible to proceed because some one has turned over two pages at once. But you are so when, in playing a new piece you almost foresee what is coming, when you play an old one by heart—in short, when you have taken music not only into your fingers, but into your head and heart."

You cannot take music into your head and heart and make it absolutely your own, so that you can interpret it with all the warmth and color belonging to it, unless you intelligently

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memorize it. No chord ever sounds so free as that played without notes; no composition can be rendered with perfect freedom when the written notes stand as a barrier between the fancy and the fingers. Even the mental image of the notes, as such, must finally give place to the unadulterated image of the tones in their fullest significance, which should follow you while you play, guiding your fingers, if you would achieve good results.

Hans von Bülow, whose musical memory was so strong, was not content, when director of the Meiningen orchestra, to conduct without a score, but endeavored, though unsuccessfully, to induce members of his orchestra to play without notes. It was perhaps too much to ask, and yet we know that an orchestra plays best what it plays so often that each member knows nearly, if not quite, by heart his own part as well as the important parts of other members. Even when the performer deems it wise to place the notes on the desk before him for occasional reference, the less he is compelled to heed them the better.

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Do not forget to trust your memory, for, however great it may be, you will make it greater by confiding in it. An anecdote is told of a gifted Norwegian pianiste, Madame Erika Lie Nissen, sister of Jonas Lie, illustrating what may be accomplished by trusting a practised memory. On arriving at a foreign concert hall one evening, Madame Nissen learned she was announced to play a composition she had not recently reviewed. Disliking to change the programme, she sat quietly down in the greenroom and called up the piece mentally, following it with her fingers on her knees—a habit of hers. A few complicated passages failed to become clear to her, and it was time for her to go on the stage before the messenger sent for a copy of the notes had returned. Trusting to the inspiration of the moment, feeling sure what had been her own could not forsake her, and believing the accustomed muscular sense would help suggest the sequence of the movement, she began to play. She was rewarded by having the piece flow in

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an unbroken stream from her highly wrought soul, helped by skilled fingers.

How can that high musicianship be attained, it is asked, which enables one to translate notes into tones heard mentally, and, even more, to imagine a complicated orchestral work, or any other composition to which we listen for the first time, as it would appear in the written score? Turning once more to our Schumann, we read: "Dear child, the principal requisites, a fine ear and a swift power of comprehension, come, like all things, from above. But this foundation must be improved and increased. You cannot do this by shutting yourself up all day like a hermit and practising mechanical exercises, but through a vital many-sided musical activity, and especially through familiarity with chorus and orchestra."

That noble woman and artist, Madame Clara Schumann, who rested from her long life of service May 20, 1896, and whose best powers were given to interpreting the works of her husband, Robert Schumann, was from childhood characterized by her rare musical mem-

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ory. She owed its development to her father, Friedrich Wieck. Look into his *Piano Studies*, and you will see he directs that each formula for five-finger and other exercises be committed to memory and transposed into various keys. His pupils had to memorize everything.

A child can readily be interested in music if taught intelligently. Let him build scales, form chords, and learn the why and wherefore of each step taken, and memory will be a matter of thorough comprehension. Youth is the time to begin to memorize, but a well-exercised memory will continue to strengthen throughout active existence. The writer, after half a century of life, can learn a difficult composition by heart with far more facility than in youth.

The French philosopher Pascal is said to have forgotten nothing he had ever read, thought, or consciously done, until the decay of health impaired his memory. What a charming thing it would be for the faithful servitor of the divine art who could say the same! A musician should know all the most

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remarkable works of the most remarkable masters, and know them, as far as possible, by heart. How can time be found for this, you ask. By fixing your mind on your work, my friend, you can accomplish more in half an hour than in many hours with a wandering mind.

“There is time enough for everything in the course of the day if you do but one thing at once,” says Lord Chesterfield, “but there is not time enough in the year if you will do two things at a time.”

VII

The Pianist's Left Hand

THE hand of man is one of the most distinctive characteristics of his race. It is the instrument that works harmoniously with heart and brain, and that is pre-eminently adapted to execute the purposes of intelligent volition. Moreover, it is an index of character from childhood to old age, an unerring exponent of physical and mental conditions. In a person of strong self-control the countenance may be so masked as wholly to conceal the workings of the inner being. The hand cannot be thus masked. It is sure to betray its owner's spiritual, mental, and physical state. It is a wonderful exponent of the lights and shadows within. This is peculiarly the case with the right hand.

As man rises in the scale of intellectual supe-

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riority, as his creative faculties strengthen, one hand becomes more and more skillful in executing his carefully conceived designs, more and more ready to interpret his thoughts and emotions, whether actively or passively, while the other, in the majority of cases, is relegated to a subordinate place. From the remotest antiquity the preference seems to have been given to one and the same hand.

Pages have been written on this subject. Again and again it has been asked: Is the distinctive preference manifested for the right hand the acquired result of civilization? Or is it rather natural because this hand is the more perfect organ of manipulation? Various theories have been propounded in response to these questions, but physiologists have been baffled in the search for absolute certainty regarding the cause of the choice.

When Carlyle, at the advanced age of seventy-five, lost the use of that right hand which had so long wielded the pen with marvellous influence over the age in which he lived, he pondered much on the problem of the almost

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universal choice of that special hand for use. He concluded that it arose in fighting, as that was the hand required to protect the heart.

Unquestionably, in the exigencies of war and the chase, promptness and skill have demanded that there should be no hesitation as to which hand should be put forward. Sundry other cases of combined action have rendered it imperative that all engaged should use the same hand.

The idea of the right hand as the more reliable, the more skillful, hence the more honored member, seems to be coeval with the earliest known use of language. Frequent mention is made of this hand as the organ of power, dignity, and action, both in the Old and New Testaments, as well as in Greek and Latin classic lore, and in other records of a people's thought.

The prophet Isaiah tells us that "the Lord hath sworn by his right hand," meaning the same as when the Arabs say, "By the right hand of Allah." In the gospel we read, "When thou doest alms let not thy left hand know what thy

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right hand doeth." The right hand is given to the wretched in the *Aeneid*. Numerous instances of the kind might be cited.

In all ordinary experience the conception of weakness, uncertainty, and unreliability attaches itself to the left hand, leading to the thought of unreliability in a moral sense. This is quite natural, since with the average man the left hand is the less ready, the less dexterous, and altogether the weaker member.

Every general rule, however, has its exceptions, and the exceptions to the rule in regard to the choice of hands seem to have appeared in all ages of the world's history, in the ratio of about two to every hundred people. It is an interesting fact that the largest proportion of those who are called left-handed are women.

Left-handed people are apt to be deft-handed and certainly have advantages calculated to make them exceedingly skillful, helpful and neat. The necessities of social life compel them to cultivate also the skill of the right hand,

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and by thus becoming ambidextrous they gain a decided advantage over other people.

The Book of Judges tells that in the tribe of Benjamin, there was a body of 700 chosen marksmen, all of them left-handed, assigned to special work because of their pre-eminent skill. Every one of them could sling stones at a hair's breadth without missing the mark. As 26,000 Benjamites drew sword, the proportion of this body to the whole was the usual one—that is, a little more than two per cent.

There is frequent allusion to these left-handed warriors, and the Book of Chronicles refers to them as mighty men who could shoot arrows from a bow, or hurl stones, with either hand. Indeed, the skill of combatants in hitting with both the right and left hand is a favorite theme of poetic laudation.

In all the fine arts ambidexterity is conducive to success, and the left-handed artist, with his natural ease and acquired dexterity combined, may well be deemed fortunate. The left-handed pianist has little trouble in gaining free-

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dom of execution with both hands. The bass of such a pianist is apt to be magnificent.

Inequality of the hands becomes peculiarly apparent in the pianist. One of the marked differences between the average amateur and the artistic performer is in the balance of the treble and the bass. That unity of tone, phrasing, and expression produced by a fine string quartette, in which each performer has but one part or voice to take care of, the pianist is expected to call into being with his own good hands. The emotions must be well controlled, the intellect free and unclouded, the muscles strong, pliable, and submissive, to enable one person to manipulate with his ten fingers what represents several voices.

Few people consider the difficulties with which the aspiring pianist has to contend. He must avoid neglecting the bass in amateur fashion during the execution of a brilliant or effective passage with the right hand. When the latter stumbles in its ambitious effort, he must not fiercely attack the bass as though to compensate for failure at the other end of the

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line. Above all, he must beware of holding the left-hand chords beyond their prescribed length in moments of perplexity, clinging to them as a drowning person grasps support in danger.

Even where certain portions of the music dominate others, as in the case of melody and accompaniment, the parts should be well balanced, no one voice being allowed to override the other; otherwise confusion will prevail. The proper balance of power can only be maintained on the piano with the greatest discretion, avoiding exaggeration in subduing the accompaniment, and paying due respect to the beauties of the bass.

There is no reason why the left hand of the amateur should not be as well trained, so far as the training goes, as that of the artist. It should from the first start be compelled to obey the emotions, the intellect and the will. A great deal of time is wasted, in the pianist's musical education, by practising as much with the stronger hand as with the weaker, precisely as it is wasted by practising as much with the

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stronger as with the weaker fingers. In both cases the stronger continually increases in strength while the gap between this and the weaker does not lessen.

Trashy piano music, with thin harmonies, gives the lion's share of what effort it necessitates to the right hand, while of the left is required but a feeble thrumming. All good, well-written music, whether difficult or easy, makes equal demands on both hands. The faithful teacher should see to it that the student does such music justice by training the left hand to equal skill with the right. Where an instinctive preference is shown for the left, the right must be the more carefully drilled, but in this instance, as has been shown, the student is at a certain advantage.

Old Father Bach gave, in all his compositions, equal play to both hands. A painstaking practice of the left hand of his inventions and fugues, then of both hands, will do much toward the achievement of equality. Beethoven, as well, is one of the masters who expect all ten fingers to obey their behests, and

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the pianist who would interpret his creations must be able to express as much with one hand as with the other.

It has been said truly that the educated hand is the most perfect instrument by means of which imagination and idealism are translated into fact. Two such instruments the skillful pianist must possess. Education should make him ambidextrous, whether his instinctive preference be for the right or the left hand. Consequently he, of all people, should enjoy to the utmost the advantages arising from well-developed brains, heart, and all the mental and physical faculties.

VIII

Touch and Tone in Piano Playing

OUR musical world was agitated not long ago by the statement of a certain professor of music that a pianist's greatest command over tone, except in the matter of loudness or softness, is exerted through the dampers, either by means of the keyboard or the first pedal. What is commonly called good or bad touch in piano playing, he maintained, lies rather in the brains than in the fingers. It is far more dependent on the manner of holding or releasing the key after it is struck, on the proper or improper use of the first pedal, and on the way successive notes of a phrase are made to follow one another, than on any particular method of striking the keys.

Forthwith was heard a volley of opinions

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concerning ways and means of evolving tone from the most popular musical instrument of the day. If the projector of the original bomb merely desired to call attention to the much-neglected question of damper control, he has done good work. Whatever may have been his motive, he has done well in fixing the attention of teachers and students of the piano on tone-production.

It is an interesting fact that in the heat of the discussion on this vital theme the cable flashed tidings to us from Europe of the passing away of two great personalities whose contributions to tone-knowledge have been invaluable. These were Hermann Helmholtz, who died September 8, 1894, and Anton Gregor Rubinstein, whose sudden death, November 20th, of the same year, was a great shock to many of us. The one shed light on tone-philosophy; the other practically exemplified the tone-possibilities of the piano-forte.

Helmholtz spanned the gulf between the science of acoustics and the art of music. Long before his time it had been recognized that

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the vibrations of a stretched elastic string may produce five or more different sounds, or partial tones, at the same time, the strongest of which is the fundamental tone of the string, the others being usually designated harmonics. By the most conclusive proofs he showed that the number and proportionate strength of these partial tones determine those differences of character in musical sounds of the same pitch and loudness which the French call *timbre*, and the Germans *Klangfarbe*—tone-color.

Many of us realized for the first time the capabilities of the piano-forte when Rubinstein visited America in 1872-3. The warm touch of this impassioned artist seemed to transform the ivory keys into tones whose nobility, varied shadings, and infinite power of expression had never been known before. His playing was remarkable for magnificent technique, touch, and tone, illumined by the fire of genius. Every technical form or figure, as well as the melody, became alive and well freighted with sentiment when handled by his vital fingers. He has been aptly called the Russian tone-painter, the

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greatest colorist that ever attempted to show the gorgeous rainbow tints imprisoned in black and white. His majestic, well-sustained volume of tone won for him the title of thunderer, yet no one could be so amazingly light, graceful, and full of reserve force as he. His damper control was original and masterly, but was employed as a mere auxiliary to musical touch.

He always declared the real difficulty of piano playing to lie in the acquirement of a certain kind of touch. When asked about his own touch he would hold up his massive hand and say: "Look at that! I have phenomenal fingers, and I have cultivated phenomenal strength with lightness. That is one secret of my touch; the other is assiduous study in my early days. I have sat for hours trying to imitate the *timbre* of Rubini's voice in my playing, and it is only with labor and tears bitter as death that the artist arrives at perfection. Few know this, consequently there are few artists." Rubini was that famous Italian tenor who visited St. Petersburg in 1843.

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A musical touch is unquestionably the philosopher's stone in piano playing. In its highest manifestations it may be attained by a musical temperament alone, but it may be developed to a greater or less degree by any one who is capable of learning to play. It is fatal to delay seeking it until all poetry of sentiment has been banished by that dry technique the fingers gain while the mind wanders to anything in the world but tone. It is never too early to begin to study tone, precisely as the painter studies color. Moreover, the student should always have in mind some beautiful, golden tone-model which it is his continual endeavor to attain. He who is able to think tone rightly can, with skilled fingers, call it into being.

In order to produce a fine tone on the piano it is necessary to have a hand favorable, an ear delicate enough to detect the finest nuance of tone, and a well-controlled intelligence enriched by poetic fancy. First of all, the pianist's touch is a mental conception; otherwise the best-trained fingers could not find

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their way to the keyboard. For genuine tone-production all the muscles of fingers, wrists, and arms that have to do with piano playing should be elastic, pliable, and well developed. There should be perfect equality of fingers and entire freedom of action. Careful consideration will soon show that when the attack has once been made, the only shading possible comes through the dampers. The judicious, philosophic use of these is a matter much neglected. It cannot conceal or make good a bad touch, but it is absolutely essential to good playing. Besides physical flexibility and grace, the player should have delicate perception, sensitiveness, and a soul. No technical equipment, however large, will compensate for lack of these.

We read of the master, Johann Sebastian Bach, that his playing was remarkable for its tranquil grandeur and dignity. His fingers were so bent over the keyboard that they stood with points downward in a vertical line, ready for action at any moment. In withdrawing a finger from a key he moved it gently inward, as if taking a coin from a table. The attempt

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to imitate his style has made many a pianist stiff and lifeless, because the important fact was lost sight of that the keyed instrument for which he wrote and which he most delighted to play, the clavichord, had so light an action that the least pressure of the key could produce a sound. The tone of the clavichord was charmingly tremulous, reflecting the most tender gradations of the player's touch. In power of expression it was unrivalled until the modern piano-forte was evolved from all early beginnings. Bach preferred it to instruments of the spinet family, in which he found no soul, because they were incapable of dynamic modifications of tone, and to the newly invented piano-forte of his day, which he thought exceedingly clumsy.

A rigid performance of Bach's works conceals the beauty of their melodies. Rubinstein divined the poetry of these marvellous tone-creations. It was a joy never to be forgotten to hear him play the fugues in a graceful flowing style, allowing each voice to be heard in due proportion, without letting any

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become too assertive. Bach's son, Philipp Emanuel, was the first to recognize the advantages suggested by the young piano-forte, and to advocate a singing tone. "Methinks," said he, "music ought principally to move the heart," and no performance on the piano-forte will succeed in this by merely thumping and drumming.

We have been taught to consider the piano the most unresponsive of all musical instruments, yet when we view it intelligently we find it more responsive than any other instrument in affording a glimpse of that mysterious realm, a player's soul. It is only cold and mechanical when the man or woman who sits at the keyboard is a human automaton, with hammer-fingers and cold blood. Not only is it the musical instrument of the day, it is the coming instrument, whose value and service we are only beginning dimly to surmise.

To those who have heard many performers it is interesting to note the individuality of each. Liszt was the prophet of the piano-forte. He made manifest possibilities in it not thought

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of before his time, and used it to imitate orchestral effects. True, in his effort, he pushed it beyond its legitimate sphere, and his followers actually slaughtered the instrument in their fierce demands on it. Chopin, with his wonderful, ethereal touch, was styled the poet of the piano. His best thoughts were expressed on it; he wrote for it with a view to what it could do. Thalberg, with his full, light, energetic touch and marvellous legato, was called the king of the piano in his day. His playing was characterized by aristocratic elegance, but it was cold.

Rubinstein was a master of the keyboard, whose individuality was so strong that everything he touched was impregnated with it. Critics have sometimes expressed themselves as saddened by his occasional tempestuous outbursts, that swept like some great elemental catastrophe over the keyboard. These gusts and caprices, like all else in his playing, were but indicative of a personality in which the great and good predominated, but whose emotionality was in excess of his self-control. At

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times, in his fury, he hit a wrong note, but, as some one has said, his wrong notes were better than the right ones of others, for, however strong his excitement, he always produced a musical tone.

Unmistakably he was a subjective player. Von Bülow, who died in Cairo, February 13, 1894, has been called an objective player. He was so classically correct in his phrasing, so true to the idea of each master whose works he performed, that he was a model for all students and teachers of the piano. Those who listened to his clear-cut interpretations during his American tour, 1875-6, will never forget what they learned from him, even though he did not fascinate, enthrall, and inspire them as Rubinstein did. Von Bülow was not wholly an objective performer, however. Everything he played revealed the hard, inflexible, pedantic nature of the man. He was a pianist for pianists. His clear logical brain accurately analyzed a composition, and he so dissected phrase after phrase, section after sec-

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tion, as to present a magnificent object-lesson to his audience.

How about the brilliant Pole, Ignace Paderewski? That generous-hearted man expresses his whole nature in his piano-playing. He feels deeply himself, and compels his hearers to feel with him. His treatment of the piano-forte is unique; his handling of hackneyed passage-work so distinctive as to spiritualize it. Since the visit of Rubinstein to this country, more than a quarter of a century ago, no pianist has aroused so great and so widespread enthusiasm as he. His genius is not so transcendent as was that of Rubinstein, but he possesses to a large degree the scholarly self-control the age demands. It has been noted that with years the gifted Pole has gained in breadth and in impetuosity, and that now in moments of excitement, when a climax is reached, he makes occasional slips, like his Russian predecessor. These slips evoke from the critics howls of wrath—or may it not be of joy at the revelation of weakness?—and show, as it

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has been wisely remarked, that added fire and passion have attendant disadvantages, which no temperamental artist escapes.

Paderewski has said that technique may be attained by hard work, but that touch is born in the artist. Nevertheless, his own course proves that he believes a musical touch may be cultivated. His ideals are lofty. As a boy he sat for hours before the piano, striking the same note over and over again, until he succeeded in making the strings so vibrate as to produce the exact quality of tone he had in mind.

Therein lies the solution of the touch problem. You cannot have a good touch unless you cultivate an exquisite inner sense of tone-color. There are countless ways of making the strings vibrate, and no two persons can do it in precisely the same fashion, any more than they can speak alike, read alike, or look alike. As no two hands are alike, that teacher is wise who permits his pupil's hands to assume their natural position at the keyboard. Be-

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yond all else it must be remembered that to produce a pure, noble, sonorous, poetic tone requires Herculean strength combined with lightness and great mental concentration.

IX

How to Study Music

WHEN Carlyle lay on his death-bed Prof. Tyndall called on him for some helpful farewell word. Raising his eyes to the eager face bowed over him, the dying man said: "Give yourself royally."

Could more have been desired? These three words are full of import to students of science and letters. They are equally valuable to students of music.

"Give yourself royally" when you study music. Give the best that is in you. Thus only can the best that is in music be grasped. Thus only can be reached the lofty ideal music represents.

"Give yourself royally." By so doing alone can those habits of mental concentration be acquired in which centers the secret of success in every aim of life.

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Genius has been defined as infinite patience. It were better to call it infinite concentration of the mental, spiritual, and physical forces. To a certain degree concentration is possible for every one who faithfully seeks it. Comparatively few teachers of music impress on their pupils its urgency. Yet the ability to concentrate one's powers right royally is of prime importance in the study of music.

The teacher who does his duty is compelled to give himself royally. This does not mean to lift the burden of responsibility and effort from the pupil. It means to guide the pupil's footsteps into the right path; that he must tread his own way. It means to show, by precept and example, what is meant by giving one's self royally to music.

No student of music should rest content with empty technique. It is an established fact that just so much as music says something to those who give themselves to it, by just so much it becomes an influential force in their lives. We are fast approaching the time when this force will be universally employed in the educational

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work of the civilized world. Music is of value in proportion to what it says to people. Technique is a means of giving utterance to its inner message.

Philipp Emanuel Bach was indeed right when he said three things were needful to make an artistic musical performer, and pointed to the head, the seat of understanding; the heart, the seat of the emotions, and the fingers, as symbolic of technical skill. Head, heart, and hands should be schooled right royally by one who studies music.

His father, the great Sebastian Bach, always insisted that the practice of the clavichord should go hand in hand with composition. No one could play musically who could not think musically, he said. If a pupil complained or grew down-hearted, because of difficulties, he would say: "You have as good fingers as I. I had to work; whoever is equally industrious will succeed."

The idea of writing music while studying it is a valuable one. It is precisely the same as what is considered indispensable in learning

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the language of speech. Every student of music should do a great deal of writing away from an instrument. Not only should scales and chords be written after the student has learned how to build them, but little original motives, phrases, sections, periods, and complete melodies should be thought out and written down. It no more requires a great composer to do this than it requires a great author to write a school composition, and one is as important as the other.

A musical composition can not be adequately interpreted until it has been intelligently memorized. This does not mean playing by ear, which may be a mere matter of parrot-like imitation. A piece is not thoroughly memorized until it can be written down from memory. An excellent drill for an advanced pupil in memorizing music is to write down a Bach fugue, section by section, from memory, first in the key in which it is written, then transposing it into another key. Such an effort brings the aspirant near the heights of musicianly attainments.

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The highest degree of musicianship, as Schumann declares, is to be able, on the first hearing of a complicated orchestral work, to see it in bodily score with the inner eye. Few can do this, but the ranks of those who can would greatly increase if more students were given royalty to music.

Sight-reading is another test of musicianship. Although a composition is never thoroughly part of the performer's consciousness until it has been memorized, that pianist is no musician who can not intelligently read at sight any piece not beyond his technical skill. Unless a page of notes can be read as easily as a page of words, music is poorly learned. Therefore, practise sight-reading early and often.

More can be accomplished in one hour by giving one's self royalty to music than by months of study with a wandering mind. Not every one can attain the achievements of genius, but every one who studies music faithfully can make it a useful and enduring possession, as far as permitted to advance in it. Less time need be consumed, less money ex-

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pended, and better results will be gained by those who give themselves royally to the study of music than by those who dawdle over it.

“Give yourself royally” while you can study. You have ears to hear, let them hear. They will bear to your inner being the glorious message of the divine art, and ceasing to be the exclusive art mistaken methods of teaching and study have condemned it to be, music will fulfill its rightful mission in the world, beautifying the lives of the multitude.

X

When and How to Begin

MANY a mother is just now seriously considering whether a certain toddler of hers shall begin piano lessons. Fancied signs of musical talent have perhaps aroused her. The little one may have caught a few melodies and sung them prettily, or have manifested a desire to make a plaything of the dazzling keyboard of the new piano in the drawing-room. Perchance the object of her anxiety is a girl, and it seems a foregone conclusion that every girl in a position for social ambition must play the piano.

A musical friend, whose opinion she values, has told her the lessons cannot begin too soon. Another, with apparently quite as good judgment, declares that too early a start involves danger, including injury to health and the stifling of musical sentiment.

Counsels so conflicting bewilder the conscien-

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tious mother. She recalls, with a shiver, the monotonous practising on her next-door neighbor's piano that made her so nervous last season, and her bewilderment increases. It is hard for her to believe that such thrumming—for thrumming it was, and not music—can be pleasant or profitable to any one. Intuitively she has approached a truth.

Until a beautiful tone can be evoked from the piano key, in the name of all beauty, have the instrument left severely alone. It is not the sole means of music-making.

An important question to settle before beginning piano lessons concerns the development of the child's hands. The human hand is as different in different individuals as are all other seemingly similar products of creation. One child has much greater native flexibility of fingers and wrists than another, and will earlier gain the necessary muscular development to profit by training. Moreover, the lightness or heaviness of touch of the piano to be used must be considered. The piano should be a good one. and in perfect tune.

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A calm, even, melodious legato is the sure foundation for a fine touch. It is far easier to impart this to a child who has had no opportunity to stumble into bad habits. No child should be started on regular piano lessons until all the conditions are favorable for legato-playing. A very simple test may be applied:

Seat the child before the middle of the keyboard, in an unconstrained position, with the feet resting on a footstool. Place the thumb of the right hand directly over middle C, to the length of the nail, and the other fingers, so curved that the fleshy part of the tips inclines to the keys, over the next white keys higher. See that the knuckles and wrists are on a level with the back of the hand, and that the muscles of hand and arm are so relaxed as to prevent stiffness. Have the thumb strike C, and hold it while the other fingers in turn strike the keys beneath them so that each tone is prolonged until the next key is attacked, returning in the same way. Have the experiment repeated with the left hand, an octave lower, the thumb holding G, and the other fingers striking the

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lower notes, first down and then up. Not until it is possible to keep the thumbs firmly at their posts and produce fairly clear, ringing tones with the other fingers, need piano lessons be considered, whether the child be five, six, or seven years old.

Meanwhile the musical intelligence need not remain unawakened. Good music, of a kind that can appeal to the young mind, may surround the child. It may learn to sing simple and pure melodies, to distinguish a major from a minor key, and to realize the relative value of tones. The notes, too, may be learned from the printed page, and familiarity gained with their various sounds.

It is not a bad idea to have the first instrumental attempt made on some musical instrument of lesser importance. For this purpose the guitar would be my choice, because it was my own first love, and served as my sole means of expression in instrumental music during my fifth and sixth years. To it I owe a vast deal in the way of preliminary tone-culture. In learning to tune the guitar alone—and this

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should be carefully directed—the ear becomes very sensitive.

By the time a pupil so prepared is ready for the piano his mental musical furniture will not be absolutely beggarly. The next step is to provide a teacher who will impart to instruction the freshness of life, and not be content with dry mechanism.

It becomes interesting to the pupil to heed the necessary laws of mechanism when shown that rough, harsh, or thin tones are caused by a faulty position of the hands, a wrong attack or fingering. As soon as a round, sonorous tone can be produced, and pitch, volume, quality, and value in single notes appreciated, double notes and chords may be attacked. The pupil should be taught how chords and scales are made, the relations of intervals, and the differences between major and minor, diatonic and chromatic, etc.

Every exercise should be transposed into other keys, and written down as well as played from memory. The habit of writing notes greatly stimulates the musical intelligence.

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There is nothing more valueless than mechanical practice in which the mind has no part. Faults in keeping time, for instance, are not so much the result of lack of talent as of lack of attention.

Deeply rooted in the human breast is a sense of rhythm. Were this gift, which is pure sensation, used as a ground-work on which to build a discriminating sense of art rhythm, time-keeping would afford comparatively little trouble. On the contrary, the native instincts are too often disturbed in the process of training, and by nothing more sadly than the pernicious habit of continual counting aloud, which makes the pupil a slavish dependent. Time should be beaten, the value of the notes and rests counted, and the phrasing analyzed before beginning to play an exercise or a piece. During the performance the pulsation within should be relied on as far as possible. Occasional counting aloud may be found necessary, but the pianist whose mind is never free from the numerical count cannot attain ease, fluency, or musical tone.

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Scales, chords, and finger exercises should be regarded merely as fragments of the materials that go to make music, and very early the pupil should be given beautiful melodious pieces in which the figures and forms with which he has become familiar are introduced. It is better to play easy pieces well than harder ones poorly. The various rhythms, the theme, sentences, and periods, should be analyzed, and the pupil taught to construct little melodies for himself on a similar plan. Facts in the history of music should be judiciously interspersed with rudimentary teaching, and the pupil led gradually to enter heartily into this delightful and useful study. Sight-reading should be cultivated, and as far as possible everything committed to memory.

Many teachers are afraid of sight-reading and memorizing, supposing they lead to bad habits. No danger will be found, however, if the pupil has mastered each degree of progress before entering on the next. Memorizing understandingly is not learning by rote,

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nor is intelligent reading like scrambling through notes.

During the first weeks of instruction it is wise to have the pupil do no practising without the teacher. A very good plan is to have the rudiments taught in classes of four, with half-hour lessons, not less than three times each week. Young pupils practising alone should not be permitted to sit at the piano more than fifteen minutes at a time. This may be repeated as often as seems desirable in each case. Later, the time for practise may be half an hour, repeated twice a day, or oftener. One hour discreetly employed will lead to far more rapid and satisfactory progress than several hours of aimless practising. The use of the pedal is an essential part of a pianist's work, but judgment alone can decide when to begin it.

A musical education in the lines indicated quickens the perceptions, strengthens the memory, cultivates order and promptness, and disciplines, refines, and ennobles the character. It demands less time than a thoughtless method. It is solid as far as it goes, and early enables

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the pupil to become independent of the teacher. It is available to all, and affords a splendid foundation for those favored ones whose genius leads them to lofty heights. Instead of flooding society with half-fledged artists who bore themselves and others with the difficult compositions in which they have been painfully drilled, it will provide musicianly amateurs who make music a joy and inspiration in family and social life. It will enable young people to enjoy four-hand or other ensemble playing, and to read promptly, and if necessary transpose into another key, a simple accompaniment. It will lead to the appreciation of the grandest performances of artists. It will prove a lasting possession.



CLARA SCHUMANN

XI

My Lady and Her Piano

WE Americans are proverbially extravagant and wasteful. In our haste to grasp the rich inheritance that comes to us from many lands, we are too apt to appropriate the outer form alone, while the inner substance remains unheeded.

This is what is amiss with the piano training of our girls. Parents, teachers and pupils too often demand speedy display rather than genuine progress. There is a deplorable lack of regard for fundamental principles. The fingers are frequently induced to admirable skill, while the mind is not disciplined to understand what they produce.

In a home of her own, amid the serious problems of life, my lady soon loses what was but the idle accomplishment of her girlhood, a mere surface decoration, wholly incidental

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and accidental to life's real substance. The superb piano which has its place among her choice articles of furniture, stands for the most part unused, except by chance guests. My lady has tired of the difficult pieces that formed her *repertoire* when working under a teacher, and unless she can continue her lessons she is unable to learn new ones.

This is not as it should be. Music is peculiarly adapted to create a refined home atmosphere. No single instrument is so well fitted to aid in the interpretation of music as the piano, and no one is so well adapted to be the controlling spirit of this as my lady, the high-priestess of the home.

Unfortunately, what was called her musical education may have stifled the germ of musical feeling that dwells in every healthy human breast. If she has succeeded in translating the notes and signs in which a musical composer's ideas lie concealed, it has been rather from instinct than from that direct method of education which intellectualizes native instincts and develops God-given endowments.

My Lady and Her Piano

Great as are the improvements apparent in current methods of technical instruction, there is a lamentable tendency to forget that technique is but a vessel in which to convey an adequate expression of the tone-language. Without thought and feeling, technique is a mere mechanism, an outward form which must soon perish when devoid of the spirit's inner grace.

In no study is a pupil permitted to remain so long dependent on a teacher as in music. The girl would be considered poorly educated who, after devoting several years to the study of some language of words, failed to comprehend the meaning of the pages she had learned to read aloud, and could not read a single new page at sight. Yet this is the position of countless piano pupils.

As speech is the vehicle of the literature of defined ideas, so music, the tone-language, is that of the literature of undefined emotions and aspirations. Able teachers of the literature of defined ideas show how this literature has grown, of what it is compounded, how its

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utterances touch universal experiences, how a certain author represents a period, a class, a tendency, and how his own personality is revealed.

The instructor in music should teach in the same way. Of his pupils it should not be said that hearing, they hear not; neither do they understand.

Music is the language of the emotions, but these must be regulated by the intelligence before they can attain suitable expression. It must not be forgotten that this language has its alphabet, its grammar, its philosophy. Every musical composition is composed of phrases, sections and periods, and has a text called a motive. The ear should be disciplined to follow this motive through all its unfoldings.

Orderly mental habits and musicianly discrimination should be cultivated in the girl who studies the piano. While schooling her fingers to flexibility and strength, she should be learning to produce beautiful tones, and to understand the tone-language. She should be able to write, as well as read or play music.

My Lady and Her Piano

To make music valuable in the home, the height of technical skill need not be sought. It is better to play easy pieces with the understanding of a musician than to stumble ignorantly through difficult ones.

Having been rightly educated herself, my lady will proceed courageously to utilize in her home an attainment which has become part of herself. She will never lose an opportunity to play good four-hand music with those whose taste and skill are equal to her own. She will take special pleasure in the performance of well written four-hand arrangements of the world's great symphonies and overtures, for by gaining familiarity with them in this way she will learn to appreciate them when she hears them interpreted by the orchestra. She will take occasion to accompany a good voice, or a skillful performer on some other instrument when it is possible, and will make herself especially valuable to the singer by being able to transpose into other keys any simple page of music.

All thinking people, both men and wo-

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men, approve of fostering music in the home. Precisely as it is a power in the world at large, so it is a power in the family. Husband and wife are drawn into a closer, tenderer union when bound together by a common love of music. Children grow up in a pure, joyous atmosphere where music is. If rightly grasped it drives all ugliness and cross-grained feelings from the heart. As Karl Merz, an earnest, scholarly musician, has said: "Ill-nature and music cannot exist together, for the heart that comes under the spell of good music is thereby made ready for good deeds."

Martin Luther called music one of the greatest gifts of the Creator, and assigned to it the next place to divinity. "It sets the soul at rest and places it in a most happy mood," said he, and emphatically declared that the demons of evil and unrest were quickly banished by music. He believed the seeds of many virtues to exist in the souls of those who love music, but those who were not moved by it were in his estimation little better than sticks and stones.

My lady should read, mark, learn and in-

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wardly digest these facts. She should call up the power of music when she is lonely, and restless and sad. She would find all the evil spirits that assail her driven into retirement by the forces the divine art is capable of bringing about her. She will find the language of music one through the medium of which her soul may pour out its highest, noblest aspirations. Through the communion to which music may lead her, she will gain strength for her daily cares and responsibilities, and fresh zest for her daily joys.

The children of a woman who possesses the true benefits of music will be started and guided aright in their musical education and in life. Her home will be in the loftiest sense a happy one. Even when lamed by the infirmities of old age or of disease she can still hear—with the inner, if not with the outer ear—understand and remember.

XII

Time-Keeping in Music

"Keep time. How sour sweet music is when time is broke, and no proportion kept!"—SHAKESPEARE.

THERE is as much ugliness in false time as in false tone. The wonder is that every one who has ears to hear does not recognize the fact. "Play in time," says Robert Schumann. "The playing of many virtuosos is like the gait of a drunkard. Make not such your models!" Too many players, and singers as well, need to be reminded of this injunction.

What is time-keeping in music? What does it involve?

Time-keeping in music is the act of playing or singing musical notes in obedience to a regularly-recurring beat, granting each note its proper duration and making the beat accord with a defined rate of speed. It involves a knowledge of rhythm, metre, measure and

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movement, combined with strongly developed powers of mental concentration. Indeed, the key to success in time-keeping, as in everything else in music, lies in mental concentration which, although in its fullest sense a peculiar gift of genius, may be cultivated to a great extent by any one capable of giving to music time, strength and devotion.

Time, known as the soul of music, imparts to music its character. The disregard of it makes a succession of musical sounds as meaningless as a jumble of words without indwelling sense. Within itself it combines rhythm, metre and movement.

Rhythm, the essential force of whatever lives, moves and has a being, has been called the principle of order in the magic world of tones. Without it the simplest musical idea could not be expressed. With it a mass of tones may be converted into a vehicle to convey to the sympathetic interpreter or listener the vision of genius. Its function is to prevent the incoherence pertaining to a lack of discriminating control in musical motion.

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Metre prescribes the number and nature of the beats within a measure—that is, between two perpendicular bars on the staff. It is specified by a defined signature as two-fourths, three-fourths, six-eighths, etc., and determines whether the time be dual or triple. Its function is to dictate the value of the measure.

Movement, usually called tempo, declares the degree of slowness or swiftness with which a piece, or a passage, is to be executed. Its function is both to regulate the speed and to demand strict adherence to that speed. The player, or singer, may choose a correct tempo, and yet by neglecting to adhere to it fail to keep time.

Rhythm has been aptly called audible symmetry. As the one model music finds in nature, its measured beat, like the pulse of life, throbs through all animate creation. Inherent in every human breast is that sense of rhythm which is dependent on the agitations of the physical forces set in play by the emotions.

In primitive man this physical sense of

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rhythm found vent in the dance, and in music suited to accompany it. As a complex civilization began to produce complex emotions, an unbroken chain of regularly recurring accents ceased to afford satisfaction, and the inventive genius of man devised new musical forms to express new emotions. Thus sprang into being various art-rhythms.

To the instinctive sense of rhythm was added that discriminating sense which is born of the united emotional and intellectual being. It had become apparent that if the impulses, however warm and active they might be, were not controlled by reason, they were apt to become caricatures of our noblest and best feelings.

Well known as these facts are there still may be found both instrumentalists and vocalists who transgress into the region of the ludicrous in their efforts to express often genuine feelings by out-of-time playing and singing, with violent accents in the most inappropriate places. This uncurbed sentimentalism is neither scholarly nor artistic.

On the other hand, intellectual expression

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without spontaneity is most unsatisfactory. Well-controlled, well-balanced emotions, combined with well-developed, well-guided understanding, are the essentials for one who would be thoroughly musicianly. Such a person has little difficulty in observing time.

Many music students neglect time-keeping because they attempt pieces whose technical difficulties they are not advanced enough to master. They trip in a dozen little places, slow up in the hard passages and hurry in the easy ones. They pay little heed to phrasing, and wholly lose the rhythmic plan of the composition. Many pianists, in especial, fail to realize the rhythmic beat through the mistaken habit of relying on the metronome, or on the audible count of the teacher.

It may truthfully be said that you cannot make a musician of a child by having a musician shoulder that child's responsibilities. The wise teacher is one whose pupils are taught to surmount their own obstacles. In order to accomplish good work students of music should

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be true to their own instincts, which, if trusted, are very likely to lead in the right direction.

How shall a discriminating sense of rhythm and a correct regard for time-keeping be cultivated? Certainly not by the continuous use of the metronome. The click of this little mechanical time-keeper serves admirably to mark the tempo, but if slavishly depended on will make a slave of mechanism rather than a musician. Nor can the desired result be gained through continual counting aloud by either teacher or pupil. What may justly be called the fatal and pernicious count-habit leaves in the mind a more enduring impression of the counting than of the tonal or rhythmic plan, and this counting is likely to become as unsteady as the playing.

The best preparation for time-keeping is a quickened sense of rhythm, and a knowledge of the value of notes. Too often the native instincts are dulled by stupid work, instead of being used as a solid foundation on which to build.

In the youngest music students the natural

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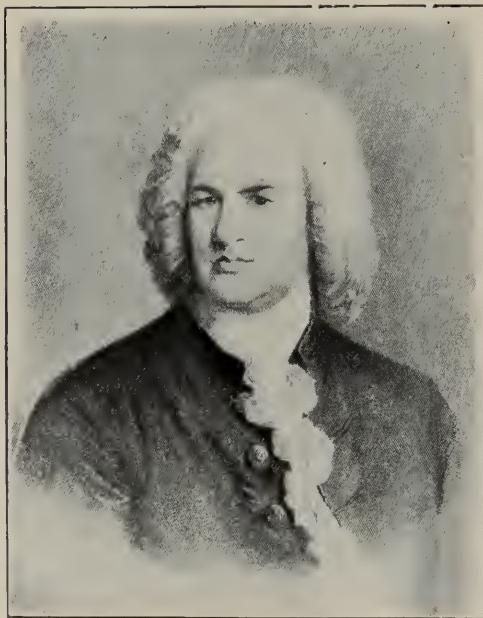
throb of rhythmic pulsation may be developed by the practise of beating and counting time away from any instrument. If a vivid sense of the phrasing, rhythm and tempo of a composition be gained before attempting to interpret it with instrument or voice, the time will keep itself.

So much for time strictness. Is there no such thing as time freedom? To be sure there is. "Time freedom," says Dr. Marx, the German theorist, "is a law of nature, based on the wavelike pulsion of the emotions." The mistake is to confound carelessness and lawlessness with artistic time freedom. It is necessary to be capable of keeping strict time before the rate of speed be hastened or slackened as intelligent discrimination dictates. It is equally important to be capable of returning at the right moment to the normal tempo. Such time freedom is the result of knowledge and masterly control, while a shuffling, out-of-time performance betokens ignorance and incapacity.

Play and sing in time. Take no unwarrantable liberties with the creations of genius.

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Analyze thoroughly every composition you would interpret, and you will find abundant direct and indirect indications for all allowable freedom.



JOHANN SEBASTIAN BACH

XIII

Music as Medicine

ONE of the latest items in the history of music as medicine concerns a delightful bower that has recently been fitted up in a certain great city, where fair sufferers may be cured of insomnia, nervous prostration and similar disorders by melodious strains from piano, harp, mandolin or other instruments. Music is ordered to suit each case, and all the surroundings are of the most soothing and charming nature. Even if the cost of treatment be necessarily high, the guardian spirits of the bower are likely to minister to a large number of grateful patients. If "music hath charms to soothe the savage breast," it surely may afford relief for ennui, weariness or pain.

There are those who speak lightly of the modern attempt to utilize music in the domain of curative medicine, calling it a mere fash-

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ionable fad. What though it be a fad, it is a harmless and refined one. Moreover, it is based on a profound truth, which has gained some form of expression wherever the history of humanity may be traced.

Even barbarous and semi-civilized tribes paid tribute to the power of music over the mind and through this over the body. Their medicine men banished the evil spirits, to whose malign influence all disease was attributed, with the aid of music. Our own North American Indians furnish numerous examples of this.

When we refer to ancient civilizations we find music playing an important rôle as a religious, educational and therapeutic force. The Egyptian priests combined music, medicine and religious mysteries, using one and all for the healing of spiritual, intellectual and physical ills. Poetry, legendary lore and learned philosophical treatises alike testify to the high estimate the Greeks placed on music as a means of discipline and healing.

Apollo, the divine musician, is called the

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healer. Every school child knows how Orpheus tamed wild beasts, moved rocks and trees, even rescued his beloved wife from the realm of the shades through the persuasive strains of his lyre and of his voice. Chiron, wisest of the Centaurs, instructed by Apollo himself, used music as a curative means. At his school Hercules studied music, medicine and justice. Among his pupils, too, was *Æsculapius*, the skilled physician, who is said to have cured deafness by the sound of the trumpet, leading one to wonder if he were not the original inventor of the ear-trumpet, or perchance of the speaking trumpet.

In more than fifty places the power of music is mentioned in the *Iliad* and the *Odyssey*. Achilles and Paris were both performers on the lyre. Music was deemed indispensable to courage and to morals. Homer tells, too, how the plague, at the siege of Troy, was forced to cease at the sound of music. Some centuries later, Thaletas, a famous lyric poet, was noted for driving away pestilence with the sweet tones of his lyre and song. Still later, Democ-

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ritus claimed flute music as a specific for a viper bite. Even in the second century of our era, Galen, the Father of Medicine, most of whose theories and practices prevailed upward of a thousand years, seriously recommended playing the flute on the suffering part—whether to divert the mind or on the principle of a medicated vapor bath, deponent sayeth not.

Plato maintained that music must lead to a love of the beautiful in all things, and declared that musical education should be compulsory. Youth should be trained in both gymnastics and music, he said. Exclusive devotion to the first produced harshness and ferocity, while undue devotion to the last produced effeminacy. For the health of soul and body the two should be combined, but music should be placed first. It might not be amiss for our modern college athletes to consider this statement. Plutarch, in his most delightful treatise on music, spoke of the divine art as calculated to form and compose the minds of youth to what was decent, sober and virtuous. He tells how Aristoxenus alleged that music was introduced at

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banquets for the reason that as wine, intemperately drunk, weakens both body and mind, so music, by its harmonious order and symmetry, assuages and reduces them to their former constitution.

Among the Hebrews the prophets and seers either made music themselves, or were attended by players on the psaltery, timbrel, pipe or harp. Elisha sent for a minstrel to tranquilize his mind, and while he hearkened the Spirit of the Lord came upon him. The sons of Asaph prophesied to the sound of the harp. We are all familiar with the story of the sweet singer of Israel, and how with his wonderful skill on the harp he brought relief to the agonized soul of distracted Saul.

Luther, in his day, commended music as a specially powerful means of warfare against the devil and his hosts, and Shakespeare has much to say in its behalf as a restorative force. King Lear is relieved of his madness by sweet music, which increases in volume at the proper place. Prospero, in the "Tempest," calls a solemn air the best comforter to an unsettled

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fancy, while Ferdinand, in the same drama, tells of music that stole to him over the waters, allaying both his passion and his fury. Numberless instances of a similar nature might be quoted.

During the last century music was not infrequently employed by physicians, including Dr. Mitchell, of Brighthelmstone, and the famous M. Buretti, as a palliative for certain nervous diseases. The *Philosophical Magazine* for May, 1806, states that several of the medical literati of the Continent were then engaged in making inquiries and experiments on the subject of the influence of music on those laboring under mental and other disorders.

The recent revival of the music cure seems to be pretty widespread, and the London *Lancet* has referred to it on various occasions. In its pages it is recorded that a prominent Russian physician, Dr. Beschinsky, cured a little girl who was subject to nightmare and sleeplessness and on whom sundry recognized treatments had been tried in vain, by having the

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child's mother play on the piano Chopin's slow waltz in A minor, as something tender and soothing. Similar treatment was applied to a case of the same kind, with equal success, by a certain Dr. Berberoff. The *Lancet* does not state whether he prescribed Chopin. One commentator suggests that a simple lullaby sung by the mother would bring sleep to the child as effectually as Apollo's lyre.

Music has been tried as a hypnotic in the London Temperance Hospital with a fair measure of success. The system of bringing it into the sphere of practical therapeutics is also being introduced into various French hospitals; but the most notable step yet taken is the work of the London Guild of St. Cecilia, under the energetic and discriminating direction of Canon Harford, and with Dr. Blackmann as its medical spirit.

This Guild proposes, among other things, to provide a large number of musicians, ready at any moment to answer the summons of a physician, and specially trained to sing and play the very soft music that should be administered

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to those whose nerves are weakened by illness. It will obtain the best advice regarding the classes of illness liable to find music beneficial.

Already there have been numerous test cases of the most satisfactory kind. The Guild has a permanent choir, consisting of three vocalists—soprano, contralto and baritone—and three instrumentalists—first and second violin and harp. Performances have been given at the St. Pancras Infirmary and the London Temperance Hospital. On one occasion a patient suffering from dropsy, and another who had been hurt in a railway accident, both of whom had been shedding tears from nervous depression, were soothed by the music and testified that the pain kept off while it was being played, returning after it had ceased. A female patient suffering from melancholia, to whom a lullaby was played, told the nurse that she liked it very much. This was the first time she had spoken for a fortnight. A male patient, suffering from *delirium tremens*, became calm and attentive on listening to the music.

Canon Harford draws a distinction between

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the music that should be given to alleviate pain and that to produce sleep. In the latter case he thinks it should be very soft and monotonous, while when meant to distract the mind from pain it should be of a more attractive order, but still soft. He says it is difficult to find vocalists who can sing softly enough, and proposes to have them trained with this particular object in view. It has not been clearly determined whether lively and exhilarating airs may not be desirable in some cases, but it is thought that soft music, at least, runs no risk of injuriously exciting the patient.

Doctor Blackmann asserts that violins have the greatest therapeutic value, harps coming next, while he thinks tenors should sing to female patients and sopranos to male. Both he and the worthy canon have decided from their experiences that music is a potent medicine, and its effects should be as carefully studied as those of any other medicine.

Some one suggests that the natural development of this new school of the healing art should be pursued and the composers properly

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classified, as a patient needing a dose of Haydn might be seriously affected by having Wagner administered. Another writer jocularly inquires if the druggist of the future will have to be the graduate of a conservatory of music, and if the supply of the new drug will be in liquid form. He hopes the latter, as he has found so much lately of an opposite nature. He reminds druggists, too, that the remedy has been so greatly slaughtered in the past, the public might be spared the announcement of a cut in prices, and asks if the music-boxes forming part of the stock-in-trade of the up-to-date apothecary shop are merely forerunners of this final condition of affairs.

There is always more or less that is ludicrous connected with every attempt to grope through mysterious passages to the light. The zealous will stumble and blunder, and perhaps be guilty of many absurd attempts. Nevertheless, if the goal be a noble one, and the intentions of the gropers be honest and pure, the striving will not be fruitless.

The air is full just now of desire and effort

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to grasp the truest methods of music study, the best means of applying the divine art as a source of discipline and elevation and of appropriating, to the largest possible degree, the blessings it contains within itself for humanity. Whatever there may be in this latest attempt to mate music and medicine calculated to excite the risibles of the fun-lover, at least all must admit that no harm can result from it. If it simply lead some of those who have been blessed with musical talent and training to minister to the ills of their less favored fellow-creatures, a great and charitable work will be accomplished.

XIV

The Harp and Harpers

No musical instrument can boast of so long and honorable a pedigree as the harp; about none other clusters such a wealth of legendary lore, poetry and romance. It is the musical instrument of religion and prophecy, the musical instrument that held so sacred a place in the vision of the beloved John who heard on Mount Zion the voice of harpers harping with their harps.

It has been said that poetry died out of everyday life with the passing of the spinning-wheel and the harp. If this be true, its return is at hand, for we have a new wheel and a new harp. Walt Whitman saw the hope of America in the great West. From the great West, from Chicago, the city of promise, comes the new harp, the modern harp, the most perfect harp that has yet existed. Poetry is not dead.

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Time was when noble knight and lady fair found their joyance and solace in the harp. It was the most highly-cherished musical instrument in many lands and ages, the choicest adornment for castle-hall, and lordly mansion. The ancient harp was parent of the harpsichord, and, through it, ancestor of the piano.

It is eminently fitting for the modern harp to take its place in our drawing-rooms and music-halls with the modern piano, whose close relation it is.

Various traditions claim for various nations the birthplace of the harp. The oldest record of its existence is its form graven on an Egyptian tomb, dated by some authorities at 4,000 b. c. It is found on numerous monuments of Egypt, appears accompanied by female as well as male performers, and varies greatly in size. Sometimes it is carried by the performers, sometimes played in a sitting posture, while the great Temple Harp, about the thirteenth century b. c., is six and one half feet high and was played standing. Whatever its size, the harp of Egypt has always great beauty of form, is

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frequently highly ornamented, is bow-shaped, forming the fragment of an ellipse, and is without a front pillar to support the tension of the strings.

The Assyrian harp was of lighter weight, and as depicted on the famous bas-reliefs, excavated from the mounds near the Tigris, was about four feet high. Every testimony proves the harp of the Israelites as well to be a small portable instrument. But to what noble purposes was it not applied! The Old Testament is full of the poetry of the harp. In Greece the popular member of the harp family was the lyre, but large and small harps of the Egyptian pattern were also known.

Diodorus Siculus, at the beginning of the Christian era, writes of an island city sacred to Apollo, the majority of whose inhabitants were harpers, continually harping in the magnificent temple of the place, and singing lyrical hymns of praise to the god, who himself descended among the people every nineteenth year, rejoicing them with his glorious harp-playing. The people were called Hyperbo-

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reans, and their island was in the ocean over against Celtica. Hecataeus, the Milesian, 500 B. C., is the authority cited. Some critics have believed these Hyperboreans to have been inhabitants of Britain; others have traced them to the Scandinavian North—their name means literally, Beyond the North Wind; still others have pronounced them purely mythical. Whether their existence be fact or fiction, their story is an ancient tribute to the harp.

Abundant harp lore revolves about the bards and druids of early Britain. The oldest of these are claimed by the Irish, whose bardic order dates back 500 years before our present era. The harp is supposed to have appeared with a colony of Iberian Spaniards, who invaded the Isle of Destiny (Ireland) 1015 B. C.

The wise King Ollamh-Fodla, in druidic times, endowed at Tara, his capital, a college, called Wall of the Learned. Here was formed the Bardic Association, and here music, to which the ancient life of Ireland moved, was sedulously cultivated. Laws, religion, science, history and literature were set to music, and

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to instruct the people they were intoned at public assemblages to the accompaniment of the harp.

The Ard-Filé, or chief bard, clad in white, with a golden circlet on his head, sat next the king at royal banquets, and by his side lay his golden harp. In moments of divine frenzy he swept its chords to chants of love or in praise of immortal heroes. He marched in front of the troops to the battlefield, animating them with magnificent martial harp-strains. When he wandered through the land, fifty minor bards were permitted to attend him, and their persons were held sacred. Slaying a harper-bard entailed out-lawing in this life and a vague but none the less terrible supernatural penalty in the next. On the downfall of Ireland's splendor the harp became mute in Tara's halls.

Tom Moore, in his Melodies, relates that the harp was once a siren of old who dwelt under the sea, and who wept so piteously for the faithless youth she loved that Heaven in pity changed her soft form to the harp. Her hair falling over her white arms made the

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gold strings, and all her sea-beauties gracefully curled about the frame. Other legends tell that the Irish airs, so plaintive and tear-compelling, are but the faintly-remembered echoes of fairy harp music once heard through hill and dale.

Among Welsh fairies the harp figures to an extent unknown elsewhere. The Tylwyth-Teg (fairy-folk), make music with it behind the waterfalls, and when they go over the mountains the tones of their harps are heard dying away behind them. The harp of mortals was carried to Wales, as according to Dante it was carried to Italy, by Irish harper-bards. It came to be regarded as the national instrument, and to this day is honored at the Eisteddfod, the congress for promoting the culture of Welsh national poetry and music, instituted in the twelfth century.

One of England's most charming harp stories is that of King Alfred. In the storm and stress of a Danish invasion this monarch had been forced to seek concealment. His faithful followers soon rallied about him, and

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he resolved to spy out the enemy's plans. Disguising himself as a Danish harper, he entered the hostile camp, and so won the Danes by his superb playing of their favorite songs, for he was a skillful harper, that the desired knowledge was gained and the invaders eventually vanquished. It was this Alfred who in 866 A. D. established a chair of music at Oxford.

In the Scottish Highlands famous harp-bards are claimed for the third, fourth and fifth centuries of the Christian era, and flourished abundantly in mediæval and later times. Down to the eighteenth century the harper among the Celtic tribes of Scotland was expected to lead the clan to battle with inspiriting music. Sir Walter Scott makes frequent references to the harp as a popular instrument.

All Scandinavian peoples have their traditions of mysterious beings, playing on harps of gold. The Neck, or water-sprite of Norway, appears on the waters of an evening, singing most enchanting lays to the accompaniment of his gold harp. He has a flowing white beard, wears a gold crown, and teaches the

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secrets of music to those who love it. The sea-king of the Swedes dwells in emerald halls in unfathomed seas, and pours out on the harp, over whose strings his hands are continually straying, his profound yearning. A proud place is held by the harp in the tales of Scandinavian heroes of romance and history.

The royal harper, Heimer, says an Icelandic legend, had a large harp constructed, and in its body, concealed from enemies who would have slain her, his foster-child, golden-haired Aslaug, the two-year-old daughter of Brynhild, the Valkyrie, and Sigurd, the Niblung hero. In beggar's guise he wandered northward with his precious burden, and when the wee maiden grew restless in the presence of others, he lulled her to quiet with his harping. He was finally murdered for the gold it was discovered he bore with him; but the child, softening hard hearts with her loveliness, was tenderly reared by an aged couple and finally married a king.

The Finns attribute the harp to the Kalevala hero, the wise and ancient minstrel, Wainamoinen, who constructed the lasting joy

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and pride of Suomi from the fragments of a feast on the mighty Pike of Northland. The enchanting arches he made from the jawbones of the monster, the pins from pike teeth, and the harp-strings from maiden's hair. When Wainamoinen played, all the people, the birds of the air and the beasts of forest and field hastened to hear the high-born hero's harping.

This recalls the tale of Horand, the royal Danish harper of the German epic Gudrun, for when he struck his harp-strings the cattle left their green pastures, the birds became silent, the fish ceased to dart in the brook, the church bells no longer sounded sweet, priests and people forsook the church, and all hastened to hear him. As for young Hilde, daughter of Wild Hagen, of Ireland, she was so moved by his lay she consented to follow him to the land of his liege lord, King Hetel, for whom he had come to woo her.

The mediæval harp of Northland, the harp of Troubadour, Minnesinger, Meistersinger and strolling minstrel, had increased its capabilities by the addition of the so-called Gothic pillar.

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From time to time new improvements were added, but no signal success was achieved until Sebastian Erard, of Paris, in 1810, constructed the improved double-action harp, which remained the model for all future makers.

The invention of the piano-forte interfered with the public glory of the harp, which, however, continued to be the home favorite of many ladies, as it was with Rosa Dartle in "David Copperfield." Few of us who have reached the half-century mile-post will fail to recall some silent unused harp, about which lingered memories of a fair maiden, long passed onward, whose white arms once gleamed about it, and whose slender fingers swept its strings. A taste for the instrument was fostered by the gentle nuns of our convents, who continued to teach it if they had but one pupil a year.

Our climate being so severe on European harps, the use of the instrument declined, and would have died out had not harp manufacture arisen as an American industry. As previously indicated, the height of success has been reached in Chicago, and we now have an Amer-

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ican harp adapted to all the requirements of modern music, an American harp as far superior to all other harps as the American piano is superior to all other pianos.

Naturally we find ourselves face to face with a great harp revival. The number of harp pupils, ladies and gentlemen, in our music schools, is rapidly increasing. Our concert harpists are no longer all Europeans, and there is not now the excessive need of tuning in public that formerly annoyed the audience. The American harp cannot relegate the American piano to the background, but can proudly take its place beside it.

XV

Guitar and Mandolin—Their Story and Mission

ON the same principle that it is better to play easy music well than difficult music badly, it is better to play on a small musical instrument with artistic excellence than to be a bungler on a large one. Two faithful servitors of music among minor instruments, the guitar and mandolin, are at present enjoying a well merited prominence. The dignity of their story and the importance of their mission command respect.

Whoever has used the guitar as a first musical instrument will ever hold it in tender regard. It affords a delightful introduction to a musical education, quickening the susceptibilities, sharpening the ear and awakening a keen sense of harmony. It furnishes a refined means of entertainment for those whose

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time for music is limited, while patient industry and broad musical experience are required to control its full range of effects. A well conceived, three-voiced fugue has been successfully produced on the guitar. This speaks volumes.

The mandolin furnishes a desirable preparation for the violin, as the guitar does for the harp or piano. Together the two small instruments provide most agreeable home music, one well supplementing the other.

In urging the higher claims of their instrument, mandolinists should not neglect to mention that Beethoven wrote a "Sonatina" for the mandolin for his friend Krumpholz, a mandolin virtuoso. The autograph manuscript of this work is preserved in the British Museum.

Once it was thought that the most meager musical attainments would suffice to teach the guitar or mandolin, and men and women who had failed in other musical branches hastened to grasp the new opening. It is now realized that to be a successful teacher of these instruments requires an artistic knowledge of their

Guitar and Mandolin

capacity, and the philosophy of making pure, beautiful tone rise superior to the clanging and twanging of the strings.

A taste is being cultivated for refined music, the soul prepared for grand orchestra, by the mandolin orchestras now in vogue, composed of mandolins, guitars and harps, with the addition of a violin or flute to strengthen the melody, and of a violoncello to give background to the bass. The demand for artistic teachers and leaders in this field is in excess of the supply. Of inferior ones there is a superabundance.

Both guitar and mandolin belong to the lute family, the one being an offspring of the kind struck by the fingers, the other of that manipulated by a plectrum. The monuments of Egypt display lutes as well as harps, with male and female players. One Egyptian instrument with seven pairs of strings, called the Ood, is mandolin-shaped and played with a quill from a vulture's feather.

The ancient vina, or national lute of India, is an instrument of the guitar kind. It is

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lauded to the skies for the perfection of its tuning in early Hindu poetry. Sarasvati, the peerless consort of mighty Brahma, gave it to mankind, and Nareda, beloved son of the divine pair, could evoke from it infinitely sweet and varied tones. So says tradition. The Hindu sitar and rabab are shaped like the European guitar. The rabab has a set of under strings which vibrate in sympathy with its chief strings, something like certain violas, or the Norwegian Hardanger peasant fiddle.

Similar to the modern guitar was the Hebrew psaltery. To the same family belonged the mahalath, to whose chief musician the sweet singer of Israel dedicated a number of psalms.

Some two thousand years ago a performer on the kithera, or Greek guitar, played for the philosopher Dorian an original composition representing a storm at sea. "I have seen a much better storm in a pot of boiling water," said Dorian when asked how he liked it. Thus arose the expression, "a tempest in a tea-pot."

The Chinese, Japanese, Persians and Ara-

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bians all have their representatives of the lute. From the Arabians, through the Moors, came to the Spaniards the model for the Spanish guitar.

Boccaccio, Chaucer, Shakespeare and other writers make frequent mention of the lute, which was the guitar's direct forerunner in several countries. Forty lutes were employed in a masque given in London to Charles I. and his Queen by members of the Inns of Court. During the sixteenth and first half of the seventeenth centuries, the lute held sway in England. Its decline was lamented as a sign of depraved taste. As it cost as much to keep a European lute in order as to keep a horse, it does not seem strange that the instrument went out of fashion.

Guitar-playing became so popular in London a century ago as seriously to damage the spinet and harpsichord trade. Kirkman, the famous harpsichord maker of that day, had his ware-rooms crowded with second-hand instruments of his own make that had been exchanged for guitars. In self-defense he presented a lot of

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cheap guitars to persons in the lower walks of life. As a result, the guitar gained a vulgar reputation, and polite society returned to the harpsichord.

The founder of the modern school of guitar-playing was Ferdinand Carulli, a Neapolitan, born in 1770. He created his own system of fingering, wrote his own studies and exploded the theory that the guitar could only be played in certain keys. He left a treatise on harmony as applied to the guitar, a method, showing the natural position of all chords, and four hundred compositions. His work was developed by his successor, Mateo Carcassi.

Among the productions of Stradivarius, the great violin-maker, were two guitars of a peculiar, pear-shaped pattern. Paganini devoted several of his early years to the study of the guitar, and Hector Berlioz played no other musical instruments than the guitar and flute.

The therbo, or arch-lute, mentioned in Rostand's "Cyrano de Bergerac," was the fore-runner of the contra-bass harp guitar now manufactured in Chicago, which adds to the usual

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six strings of the modern guitar, a dozen long bass strings capable of emitting rich, harp-like tones. Another new concert guitar displays a dozen or more extra strings in the treble as well as in the bass.

The mandolin is the most perfect bloom among minor instruments resulting from the evolution of those well grounded principles on which the lute is based. In many respects it resembles that instrument of ten strings referred to with the harp and psaltery by the Psalmist.

One of the earliest mandolins on record was made by Calastro Parochia, of Padua, in 1620, and had five pairs of strings. Giorgia Battiste, a Neapolitan, in 1712, made a mandolin with four pairs of strings, and this is the model of our modern mandolin. There are in use several varieties of the latter, including the mandola, or great mandolin; the pandora, or Neapolitan greater mandolin; the mandora, or short-necked mandolin-guitar; the bandora, or Portuguese guitar, and the bandurria, or Spanish mandolin-guitar.

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The plectrum, pen, or pick now mostly in use is made of tortoise shell or bone. It replaced the quill because it was found that a better tone could be produced with it.

No instrument has been more misunderstood than the mandolin, but its true value is now being recognized. If studied according to a correct method it is capable of affording a high degree of artistic pleasure.

Many masterworks for the violin can be so reproduced on the mandolin as to afford much satisfaction to both player and listener. To attain the best results a strict technical and artistic training is essential.

Introduced under the right influence, these minor musical instruments have a broad mission. They furnish acceptable means of cultivating and refining the musical taste. Through them familiarity with the tone-language may be gained. In cases where louder instruments might prove an annoyance to others, or be otherwise objectionable, every combination of melodious and harmonious tones may be enjoyed and studied through



ANTON RUBINSTEIN

Guitar and Mandolin.

their agency. By means of them an acquaintance with the higher literature of music may be attained. Musicians would do well to encourage their legitimate use.

XVI

As to the History of Music

AN authority on musical subjects has most emphatically pronounced the history of music a useless study unless it can aid pupils in making beautiful and impressive music. He is right. A dull, lifeless course in the history of music is utterly profitless. Merely to burden the mind with a dead weight of names and dates can help no one to gain a vital comprehension of music. A true comprehension of the history of the art, embracing its philosophy, evolution and all that pertains to its broad field, cannot fail to be a powerful factor in a correct understanding of music, and, consequently, in enabling a student to listen intelligently, and interpret impressively.

In order properly to estimate the creations

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of the human mind, it is essential to become familiar with the conditions amid which they came into being and the materials of which they are composed. This is universally admitted where the language and literature of words are concerned. Careful consideration of the subject will show it to be equally true in regard to the language and literature of tones.

Music has been called the most subjective of all arts, because there is no more perfect mirror of the spiritual and emotional consciousness of mankind, and because the ideal of the artist as expressed in tone-forms, having no model in nature, is the result of life's experiences reacting in his own breast. In the forms by which it is known to us, this language of tones is a product of our civilization, but its prime elements may be traced as far back as we can trace humanity. It has as strongly defined fundamental principles as the language of words. A knowledge of the origin and growth of these principles, of the tone-forms to which they gave rise and of the crude materials with which they had to deal, cannot fail

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to awaken some realization of the dignity and worth of music.

From a study of its history we learn that the function of music is to depict the soul's deepest and grandest feelings, to express those profound emotions and aspirations for which words are inadequate. We learn from it that as man has developed, as his inner being has become enriched by his experiences, there has grown with his growth this wonderful tone-language which alone can give utterance to the lofty ideals forever haunting mortal man.

The history of music is a reliable guide to that of human progress. Each era has its musical system. To understand the progress of music is to understand that of civilization, for the two have made their onward strides together.

A study of this history shows how a people's folk-songs are the spontaneous, impersonal utterances of that people's national sentiments and characteristics. It shows how notation advanced, how harmony and tone-forms have developed in the past two hundred years, and

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how the domain of music widened as observation taught men the intimate relations between musical utterances and our inner life. It teaches that purely instrumental music is but a recent art, which, through Mozart acquired a most eloquent tongue, and through Beethoven embarked on a psychological voyage whose goal has not yet been reached.

We learn from it that the free, strong, complex individuality of our nineteenth century humanity was needed to ripen music into the vigorous personal art of to-day. It makes us long to know what the twentieth century may accomplish for the art. It fills the mind with delightful hopes and anticipations of a day when the language of the emotions, the language of the sympathies, may draw human beings nearer together in the bonds of intelligent union.

In truth, the study of the history of music opens the doors to a delightful world of thought and fancy. The application of modern scientific methods to the study is a matter of recent date, and is doing much toward giving music

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its rightful place as a great social force, a means of adding glorious lustre to daily life.

There is a growing realization that every person with any pretensions to genuine culture should have some conception of what music is, and how it reached its present estate. From the number of books that have appeared of late in these lines, and from the increasing demand for these books, it is apparent that music is at last bursting the bonds of that isolation to which a mistaken conception of its nature condemned it, and where it was reserved for the favored few who possessed that mysterious quality known as talent for music. More and more it is appreciated that the blessings of the divine art are manifold and universal.

It is not strange that the ancients, in their poetic legends, ascribed to music a divine origin. A discriminating study of its history proves it to have an origin as divine as that of humanity and of religion, whose faithful comrade it has been in all ages and all climes.

Such a study makes clear that the inflections and cadences of the human voice, together with

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the rhythmic pulsations of the human body, caused by various stages of emotion, are the true foundations of music. It teaches that the childlike dreams of primitive man found utterance in simple, childlike musical forms, that these gradually became enlarged until well-designed, well-balanced forms were required to voice the yearnings of a mature being for something loftier and higher than himself.

Through music, as its history amply testifies, finite man may address, in holiest aspiration, infinite Wisdom, Power and Love. In our realistic age it becomes evident that music is peculiarly needed to lift us on its ethereal wings away from the work-a-day world, at least toward the realm of the ideal. The illumination afforded by glimpses of this realm will shed its radiance on every-day life.

“The study of the history of music,” says Schumann, “supported by the actual hearing of the master compositions of the different epochs, is the shortest way to cure you of self-esteem and vanity.”

What a profound truth these words convey.



RICHARD WAGNER.

As to the History of Music

When we consider the magnificent results attained by those who have been compelled to hew their way through what would seem to us insurmountable mountains of difficulties, we feel humbled in regard to our own achievements, whatever these may be.

Every student of music should be intimately acquainted with the history of his art. It will yield him a plentiful store of intellectual and artistic enjoyment, and will unquestionably aid him in making beautiful and impressive music. No friend of music, or of humanity, can afford to be without some familiarity with this important branch of knowledge. Through it every thinker will be convinced that music is destined to become an ever more and more powerful agent for good as civilization advances.

THE END.

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